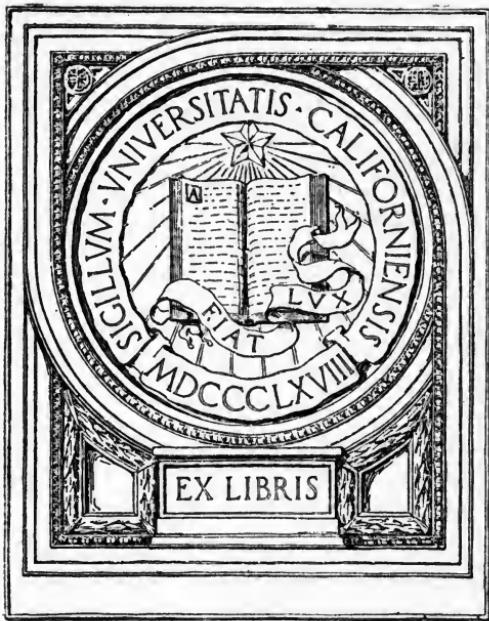
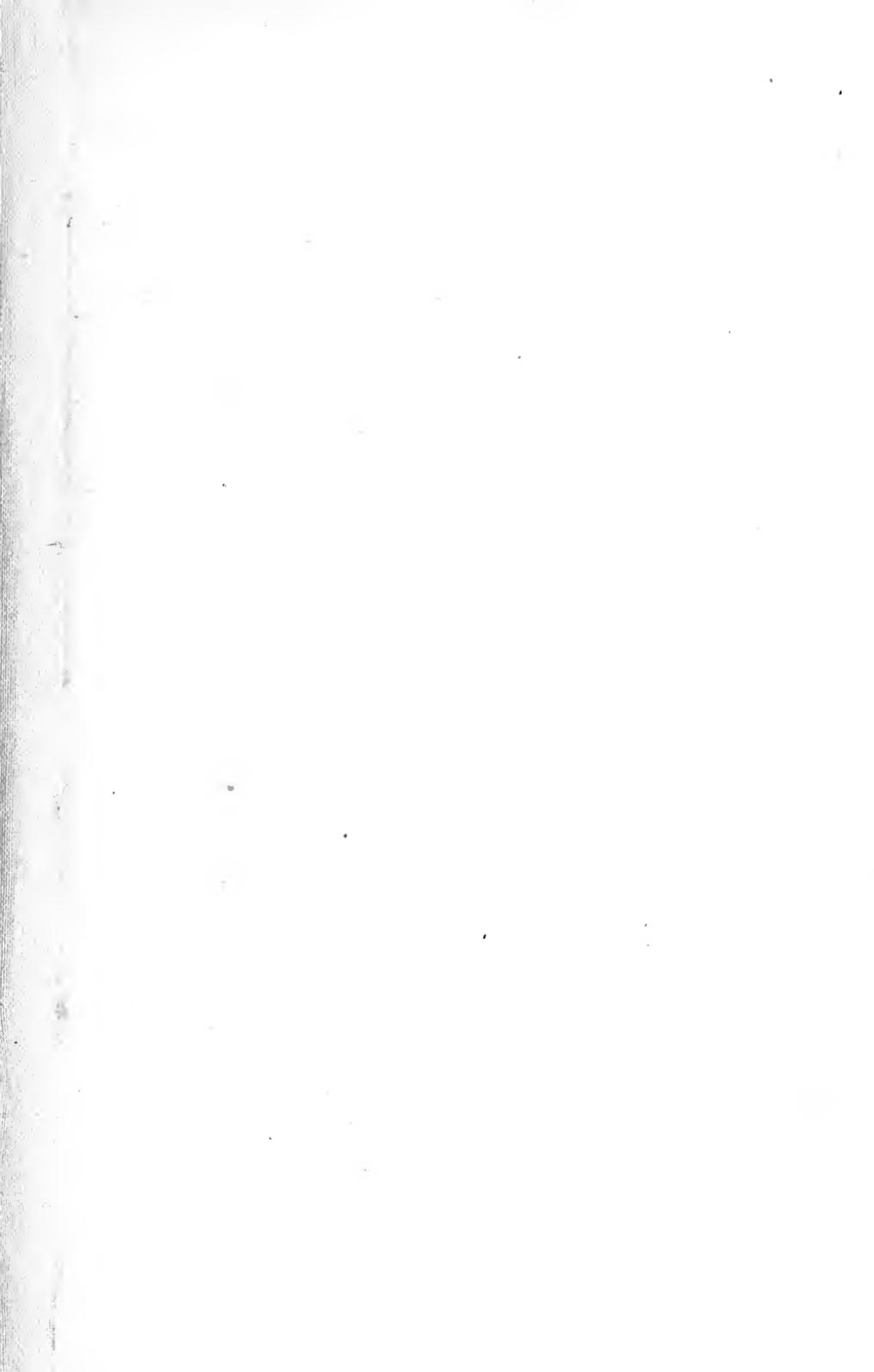

ADS AND SALES

HERBERT N. CASSON





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ADS AND SALES

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ADS AND SALES

A STUDY OF ADVERTISING AND SELLING FROM
THE STANDPOINT OF THE NEW PRINCIPLES
OF SCIENTIFIC MANAGEMENT

BY

HERBERT N. CASSON

Author of "The History of the Telephone," etc.



CHICAGO

A. C. MCCLURG & CO.

1911

HF5821
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C O P Y R I G H T
A. C. McCLURG & CO.
1911

P U B L I S H E D D E C E M B E R, 1911

NO. 111111
AUGUST 1910

THE PLIMPTON PRESS
[W.D.O]
NORWOOD MASS U.S.A

PREFACE

THIS book is the first attempt, as far as I know, to apply the principles of Scientific Management to the problems of Sales and Advertising.

It was begun as a series of addresses, delivered to various Ad Clubs and Chambers of Commerce in the Eastern States; and it is herewith developed into book form at the request of several of these organizations.

This fact — that it was prepared largely for FRIENDS — will account for the frank and personal nature of the book.

The criticisms that are made here are made good-humoredly, and with no purpose of belittling what has already been accomplished.

Certainly I do not believe that Salesmen and Ad Men are less efficient than bankers, lawyers, doctors, professors, or any other species of professional men; but within the last few years new methods and higher standards have been brought to light.

P R E F A C E

When we remember that the total advertising in the United States amounts to TWO MILLION DOL- LARS A DAY, and that the total sales, in the home market alone, amount to ONE HUNDRED MILLIONS A DAY, we can realize the tremendous importance of efficiency in the selling and advertising of goods.

Too much of our work has fallen into ruts — into the easy ruts of habit and routine; and it is the purpose of this book to point out that there is a BETTER WAY to do what we are doing.

H. N. C.

PINE HILL, N. Y.

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ADS AND SALES

A DEFINITION

SCIENTIFIC MANAGEMENT CONSISTS IN CORRECT INTERPRETATION OF PHENOMENA, IN EXACT KNOWLEDGE OF LAWS, PRINCIPLES, AND THE INFLUENCE OF CONDITIONS UPON RESULTS; AND IN SKILLED USE OF METHODS ADAPTED TO THE ALMOST INFINITELY VARYING CIRCUMSTANCES OF INDIVIDUAL CASES

Engineering Magazine

A PROPHECY

THE INDUSTRIAL STRUGGLE WHICH IS ABOUT TO BE PRECIPITATED IN AMERICA WILL BE FOUGHT OUT ON A BASIS OF EFFICIENCY, BETTER EFFICIENCY, STILL BETTER EFFICIENCY, BUT UNIVERSALLY, *EFFICIENCY*

Robert Kennedy Duncan

ADS AND SALES

CHAPTER ONE

CAN THE PRINCIPLES OF EFFICIENCY BE APPLIED TO SALES?

THE principles of Efficiency were first applied to war by Moltke. Result — the conquest of France in seven weeks.

Second, they were applied to manufacturing by Taylor, Emerson, and others. Result — lower costs, higher profits, higher wages, and nearly twice the output.

Third, they were applied to the Ordnance Department of the U. S. Government. Result — the official approval of the Government. (See report by Brigadier General William Crozier, Nov. 2, 1911.)

It is therefore not at all a visionary proposition to say that these principles can be applied to selling and advertising. At the present time, I am well aware, this seems impossible; but the doing of impossibilities ought now to be recognized as a part of our American day's work. As an unusually bright professor recently said to one of his students,

TO WORK EFFICIENTLY

who had declared that a certain work was impossible, "Of course it is impossible," he replied. "But if you and I don't watch out, some damn fool will come along and do it right before our eyes."

Efficiency, in its new and definite meaning, is the doing with WORKERS what inventors have already done with machinery. It is a new point of view in the business world. It is as new as the theory of evolution was in 1858, and it promises to be just as revolutionary in its results.

It is not System, for the reason that the most useless and wasteful actions can be done in the most systematic way. There can easily be too much System, but there can never be too much Efficiency.

It is not Expert Accounting, for the reason that Accounting deals only with records and not with methods of work. Accounting, carried too far, means red tape and stagnation.

It is not Economy, for the reason that mere saving and penny-hunting is often the most suicidal of all business policies.

It is not Energy, for the reason that Energy, misdirected, is the most universal waste of industry.

And it is not Slave-Driving, for the reason that it aims to make workers do more with less effort. It is not frenzied production, as most trade-unionists foolishly believe. It is a sincere effort to apply to

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Business those methods and principles that have proved so productive in the scientific world.

What does the scientist do? He first studies his subject until he gets an exact knowledge of it. He analyzes it. He takes it to pieces. He makes a careful record of everything he discovers. He watches it under all sorts of conditions. He has no theory about it, otherwise he is no scientist. He comes to it with an open mind. He LEARNS. Then, when he seems to have all the necessary facts, he builds them up into a hypothesis. He does not call this hypothesis the TRUTH, for if he discovers a new set of facts, he may have to change it. But it is true enough to depend upon. It is not a mere guess or fancy, as most of our "truth" is. It has a solid foundation of facts.

This scientific method has been the secret of modern progress. It has created our new species of civilization. It first revolutionized botany, geology, astronomy, chemistry, physics, etc. Then it was applied to living things and it revolutionized biology, zoölogy, and our theories of the human race. Since 1860 it has been applied to almost every sort of manufacturing. It created the laboratory and the drafting-room. Pasteur applied it to the prevention of disease. Burbank applied it to the soil. Edison applied it to electrical appliances.

One by one, almost every activity of man is being analyzed and organized and uplifted into a science.

We know to-day that if we paper a wall with white paper, we get eighty per cent of efficiency, in the reflection of light from the paper. If we use yellow paper, we get sixty per cent. If we use emerald green, we get twenty per cent. If we use dark brown, we get only ten per cent. There is no longer any guess about the efficiency of wallpaper. We know the facts.

As to the efficiency of our own bodies, we know that fifteen human organs show signs of improvement, seventeen show signs of decay, and more than one hundred are of no present use to us. Upon this fact-basis the greatest educators of to-day are now building up a new science of education—a new method of scientific body-building and brain-building. This method, when it is completely worked out, will give us for the first time a system of real and efficient education.

Even philosophy, the region of guesses and dreams, is being taken in hand by the pioneers of Efficiency. Wilhelm Ostwald, the foremost chemist in his line in Germany, has recently written a book on "Natural Philosophy" to show that philosophy, as well as chemistry, can have a foundation of facts.

And now the next great step, in the general swing

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from metaphysics to science, is to apply the principles of Efficiency to the selling and advertising of goods. What has worked so well in the acquisition of knowledge and in the production of commodities may work just as well in the distribution of those commodities.

As yet the efficiency of selling goods has not been worked out. Most salesmen believe it cannot be done. They claim that there are too many variables in the problem. Perhaps there are, but nobody knows until the experiment has been thoroughly tried. In every case the victories of Efficiency have been won in spite of the most stubborn opposition from the men who were being helped. And one fact is sure — that the first Advertisers and Sales Managers who try out Efficiency and succeed will find themselves in a gold mine. They will have found a better way to enter a market that handles, in an average year, thirty thousand million dollars worth of goods.

Just as an efficient foreman of a factory saves his belts, stops air leaks, prevents bearings from running hot, or shaftings from being out of line, or poor patterns from being used, so an efficient Sales Manager may discover cheaper methods of publicity and a more effective way of presenting his goods.

Just as Gilbreth has shown that bricks may be

laid with five motions per brick, instead of eighteen; just as Taylor has shown that one laborer can handle forty-seven tons of pig-iron in a day, instead of thirteen; just as Emerson has shown that a locomotive plant may be geared up to build five locomotives in a week, instead of three, so some Sales Manager will probably find, before the world is many months older, that he can double the efficiency of his salesmen and make every sixty cents worth of advertising do the work of a dollar.

According to Taylor, the principles of Efficiency are:

- (1) Science, not rule of thumb.
- (2) Harmony, not discord.
- (3) Coöperation, not competition.
- (4) Maximum output, not restricted output.
- (5) The development of each man to his greatest efficiency and prosperity.

Emerson is more specific and gives twelve principles, as follows:

(1) Ideals.	(7) Planning.
(2) Common Sense.	(8) Standards.
(3) Competent Counsel.	(9) Standard Conditions.
(4) Discipline.	(10) Standard Operations.
(5) Fair Deal.	(11) Written Instructions.
(6) Records.	(12) Rewards.

These principles, like the notes of a piano, may

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be used in many various combinations. Some might not be of any value in a sales campaign. No salesman, for instance, is likely to try to restrict his output, as a factory worker does. But when they are focussed, as a whole, upon a sales problem, they are certain to put that problem in a new and vivid light.

To say that the public is an uncertain quantity and cannot be measured is absurd. The insurance actuary measures the public. He knows that eight out of every hundred will die an accidental death. He knows that there will be about eight thousand suicides this year and an equal number of murders. He knows how many will die of lung troubles and how many of heart disease. He knows the length of the average life. And his knowledge is so accurate that hundreds of millions of dollars are staked upon his calculations.

The experts of the telephone companies measure the public. They construct maps and prepare what are called "fundamental plans," showing the present telephone needs of a city, and the changes that are likely to take place in the next twenty years. It is better, says J. J. Carty, our greatest telephone engineer, to STUDY the future than to guess at it.

Even Wall Street, with all its trickeries and hys-

terics, is governed by larger laws than it understands. Any chart of Wall Street's operations shows that there are long swings up and long swings down. The nation, as a whole, has its moods of cheerfulness or depression. And the brokers and gamblers in the Stock Exchange are no more than the mercury in the national thermometer. They do not represent our wealth, as they often imagine. They represent our frame of mind.

Railway and steamship companies measure the public. They know how many are likely to travel. They know how many will go first-class and how many trunks they are likely to have. Any experienced passenger agent can astonish you by his accurate knowledge of the public's travelling propensities.

Newspapers measure the public best of all, perhaps. The circulation manager of a daily paper will tell you that the best help to circulation is a Presidential election. The day after is the big day. Next comes a prize fight between heavy-weights. And third comes a murder mystery or a local disaster. The relation between a good headline and sales is well known by all efficient editors.

The magazines, too, measure the public. Their very life depends upon these measurements. A magazine is not sustained by local interests, as a

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newspaper is. A magazine is wholly a creature of public sentiment. It lives just as long as it pleases a certain large number of people, and no longer. It rises or falls every month in proportion to the timeliness of its articles. Several years ago I made an especial test of this, in "Munsey's Magazine." The Jews of Russia, at the time, were being very cruelly persecuted and a great deal of sympathy was being aroused in all parts of the United States. To catch this tide at the flood I rushed out an article on "The Jews in America," telling the Big Facts about that race, illustrated by twenty-five photographs. The result, as might have been easily predicted, was a jump in circulation of forty thousand copies. Had this article been delayed for a year, it might not have created any unusual interest.

So, as we have seen, it is possible to measure the public. Immense businesses are based upon the fact that the activities of the nation as a whole can be foreseen. Just as there are to-day actuaries who predict the public health, so there may be actuaries who will predict public opinion in its relation to the sale of goods.

From the point of view of Efficiency, no Sales Manager is properly equipped unless he has the "fundamental plans" of the telephone companies, the charts of Wall Street, the statistics of travel,

the record of real estate movements, the latest farm report, the bank statement of every large city, and the annual reports of as many corporations as possible. If he is ignorant of the movements outside of his own trade, how can he know when to advertise or when to launch a new sales campaign?

The Sales Manager of the future will be much more than a "gang boss." He will be a man of the most comprehensive mind. He will probably be a great citizen as well as a great salesman. He will have the instincts of the statesman, not the pedler. He will be the man in the tower, watching national tendencies and studying every new sign of the times. And most of all, he will be quick to notice and to appropriate to his own use every method that is proving successful in other lines of work.

CHAPTER TWO

EFFICIENT SALESMANSHIP

No AMERICAN can afford to treat salesmanship as a small matter. Why? Because the United States had a salesmanship basis — because only thirteen States were gained by war and all the others were gained by purchase and bargaining.

On five great historic occasions Uncle Sam went out with his money in his hand and bought more real estate. In 1803 he bought Louisiana from Napoleon for \$15,000,000. Thomas Jefferson drove the bargain and actually picked up fourteen new States at a price of two and a half cents an acre. That was the greatest real estate transaction known to history. It doubled the size of the United States and gave us a territory which to-day contains twenty million people.

In 1822 James Monroe bought Florida from Spain at a marked-down price of \$5,000,000 — less than the value of Flagler's hotels. Then, just after the Civil War and for no particular purpose, Uncle Sam bought Alaska. He paid \$7,200,000 and got plenty

of blame for throwing away good money for snow-drifts. For thirty years Alaska was generally regarded as a bad bargain, and then some half frozen trapper found the Klondike. To-day Alaska pays for itself, in gold, about once in every four months.

Our fourth real estate purchase was the buying of the Philippines. As to just why we did it no one has ventured to tell, for we first thrashed Spain and then to salve her injured feelings, we gave her \$20,000,000 for an archipelago off the coast of China. This archipelago had not been advertised. It was not up-to-date nor serviceable. There was no demand for it. But, as almost all other nations own a few antiques, we thought that we could afford a private collection. So we are holding on to our purchase, in the hope that some time even this oriental archipelago may, like Alaska, give us a pleasant surprise and prove to be worth the price.

Our last purchase — the Panáma Canal site — cost us \$40,000,000; very nearly as much as all the others combined. We paid a million dollars a mile for a non-existent canal, which proves that Roosevelt was at least not as clever a bargainer as Thomas Jefferson. But we had to have it, and it will no doubt be a source of national pride and satisfaction for centuries after its excessive cost is forgotten.

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So, it was buying and selling that gave us half our territory; and it is also a fact, not usually recognized, that salesmanship played an important part in preserving the Union. While it was Lincoln and Grant who put down the Rebellion, it was Jay Cooke, the famous banker, who sold the bonds and brought in the money.

Jay Cooke was unquestionably the first to launch a national sales campaign. In 1864 he was appointed by Lincoln as Sales Manager of bonds, at a time when the Federal Government was at its wits' end for money. At once Cooke sent out more than four thousand agents. He established a press bureau — the first in the world, maybe. And he advertised the bonds in every worth-while paper in the Northern States.

His fellow-bankers were shocked and astounded at his methods, of course. They said he was no financier, nothing but a pedler of patent medicine. But Cooke only laughed at them and sent out another flood of hand-bills. He had a flaring advertisement hung in every Northern post-office. Such was his energy that in a few months the North went into a fit of bond-madness. After the noise and the shouting were over it was found that Cooke had sold bonds to the face value of \$1,240,-000,000. TWELVE HUNDRED MILLION DOLLARS!

Such was the result of the first national sales campaign in the United States.

If ever there should be a Salesmen's Hall of Fame, one of the first pedestals must be reserved for Jay Cooke. There is no doubt that some of the abundant glory that has gone to Grant and Lincoln ought to have gone to this Philadelphia banker-salesman. As one editor very fitly said: "The nation owes a debt of gratitude to Jay Cooke that it cannot discharge, for without his valuable aid the wheels of government might have been seriously entangled."

The truth is that salesmen have done more for progress and civilization than anyone imagines. They have done more than all the colleges to develop the peasantry of Europe into enterprising American citizens. They have transformed the "Man with the Hoe" into the man with the self-binder. They have given us the radiator for the fireplace, the piano for the dulcimer, the automobile for the push-cart, the typewriter for the quill pen. They have put more comforts into the cottage than the king used to have in his palace.

How quickly we forget the great Sales Battles of our own day! Whenever a new commodity appears, we ridicule it, and oppose it, and refuse to buy it at any price. Then the Salesman trains his

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batteries on us. We fight for a while, and finally we surrender. But we give no credit, or glory, to the Salesman. We walk up to the counter and buy the commodity, remarking to the clerk that "It is just exactly what I have needed for the past twenty years."

It is not true that new goods are manufactured to supply the demand. There is no demand. Both the demand and the goods have to be manufactured. The public has always held fast to its old-fashioned discomforts, until the salesman persuaded it to let go.

There was no demand for the Railroad, and for years many people believed that thirty miles an hour would stop the circulation of the blood. There was no demand for the Steamboat, and when Brunel drove the first boat by steam on the Thames, he became so unpopular that the London hotels refused to give him a room. There was no demand for the Sewing-machine, and the first machine that Howe put on exhibition was smashed to pieces by a Boston mob. There was no demand for the Telegraph, and Morse had to plead and beg before ten Congresses before he received any attention. There was no demand for the Air-brake, and Westinghouse was called a fool by every railroad expert, because he asserted that he could stop a train with wind. There

was no demand for Gas-light, and all the candle-burners sneered at Murdoch for trying to have a lamp without a wick. There was no demand for the Reaper, and McCormick preached his gospel of efficient harvesting for fourteen years before he sold his first hundred machines.

No, it is not true, as learned theorists have said, that every great invention springs into life because it is demanded by the nation. It springs into life and nobody wants it. It is the Ugly Duckling. Everybody prefers ten cents to it, until a few Salesmen take it in hand and explain it.

When Frederick E. Sickles first exhibited his steam steering-gear, now used on all the seas of the world, all the sailors looked upon it with contempt. "Nobody seemed to take the slightest interest in it," wrote Sickles. When Charles T. Porter first showed his high-speed engine in England, it was not taken seriously by anyone. "My engine," says Porter, "was visited by every engineer in England and by a multitude of engine-users; and yet in all that six months not a builder ever said a word about building it, nor a user said a word about using it. I was stupefied with astonishment and distress."

When Bell first showed his telephone at the Philadelphia Centennial, it was endorsed by the greatest scientists of America and England. It

was tested and proved. But the average man called it a "scientific toy" and refused to either use it or finance it. Bell preached telephony for a year before the public paid in the first twenty-dollar bill—and that was only thirty-six years ago—and the telephone business of to-day represents fifteen hundred millions of capital.

There are men now alive who can remember how their mother sat down and cried when the first cook-stove came into the house, displacing the clumsy and wasteful fireplace. They can remember their first store boots and store clothes. They can remember the old battles between the teamsters and the men who built the pipe-lines for petroleum, between the puddlers and the experts who developed the Bessemer process, and between the news agents and the pioneers who established the first ten-cent magazines.

It is a fact of industrial history that the inventor, by himself, seldom succeeds. His work has to be supplemented (1) by the manufacturer and (2) by the salesman. Invariably, an inventor is a man of limited mind. He is self-centred. His mind is interested only in its own creations. He is out of touch with the public. His knack is not in selling nor in making money, but in working out some theory or idea of his own.

When he has made a working model, his part of the task is done. He must then turn this model over to a manufacturer, who will grapple with the second problem of producing it cheaply and in large quantities. Few inventors can do this, as they are seldom efficient in any executive line. Many an inventor has come to ruin because he did not and would not recognize this fact of human nature — that an inventor is designed to do his work alone and not in coöperation with a thousand other men.

And finally, when the new article has been perfected and cheaply produced, the manufacturer must step back and make way for the salesman. A third man, with a third type of mind, is needed, in the proper marketing of a new commodity. The salesman cannot invent. His mind is not in-growing, but out-growing. He cannot manufacture. Whenever he has tried it, the costs go skyward. But he DOES know how to interest and convince the public.

As a specialist, the salesman is new. Trade used to be so local and so small that there was no chance for a high-class salesman to develop. The man who made the goods was supposed to sell them, and his customers were men who lived near by, whom he knew as personal friends. Incredible as it seems to us to-day, it is a fact that before the Civil War no outside drummer was allowed to sell his goods

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in Philadelphia, Boston, Louisville, or Pittsburgh. Local merchants claimed and enforced a monopoly. The idea that any American has the right to sell his goods anywhere inside the limits of the United States is new. This country was nearly a century old before it permitted free trade inside its own boundaries.

The Salesman Specialist is so new that no one can set a limit to his influence in the near future. For the first time in history he has national transportation, national magazines, and a national system of credit. The little local fences are thrown down. For the first time he is being appreciated and applauded and told to go ahead and do his best. The Salesman who fails, surrounded by the unparalleled opportunities and advantages of to-day, has no one to blame but himself.

CHAPTER THREE

A SALES CAMPAIGN—HOW TO START IT

JUST as the Lusitania and the Singer Tower and the Brooklyn Bridges were planned by experts and architects, so a Sales Campaign should be planned by experts and architects. It should be structural. At least as much attention should be given to the selling of an article as was given to the inventing and the manufacturing of it.

No great achievement, and certainly not the winning of an indifferent public, can be done without a Plan. This is one of the most important principles of Efficiency. To present an article to the public in the right way, by the right name, and at the right time, requires skill and forethought of the highest degree.

This may seem to be kindergarten talk, but kindergarten talk is necessary in the case of many corporations. Four-fifths of our selling is still of the slam-bang, hit-or-miss species. Its main aim is usually speed, as though it were better to do a thing wrongly to-day than to do it rightly in six

months. There is seldom a Plan that is worthy of the name.

The three main points to be considered are: (1) the article itself; (2) the possible buyers; and (3) the general trade conditions.

The name, in the first place, may make or mar the sale. One tobacco company and one biscuit company recently put out new articles, with a big blaze of advertising, before they found out that the articles had been given names that were already copyrighted by other dealers. The appearance of the article must be studied, as the superintendent of the factory has seldom an eye for good looks. Then there are the labels, usually of the plainest and most uninteresting sort. All these are the dress in which the new article appears, and they go far to determine whether or not it receives a welcome.

The buyers are of two classes — the dead-sures and the possibles. The former need little or no notice. They will come without calling. It is the POSSIBLE buyer who needs all the care and attention and advertising. For instance, a set of ten books was recently published, containing the famous Brady photos of the Civil War. Such a set of books would not need to be advertised among the war veterans. Every veteran who could afford the

price could be counted on as a dead-sure buyer. And the people who should be aimed at in such a case are the younger men and women, who have never seen war, and who have a right to see the Civil War as it actually was. The main purpose in studying possible buyers is, of course, to find a link between them and the article. Find the common ground and base your Sales Campaign on that.

In the third place, study the present trade conditions. Consult at least half a dozen trade authorities, who are most likely to give an unbiassed opinion. Put these opinions together and you will have a composite verdict that will be valuable, though in the case of some absolutely new commodity all authorities are liable to be wrong.

Once in a while, when an entirely new article appears, new and unique methods have to be invented to suit the case. For example, when the McCormick reaper was launched, a very complete Sales System was developed. It had six main points: (1) a written guarantee that the reaper would cut an acre and a half an hour and not scatter the grain; (2) a fixed price; (3) a responsible agent at every competitive point; (4) publicity; (5) the goodwill of customers—McCormick made it widely known in his early days that he never sued a farmer, and (6) public competitions with rival manufac-

turers, which introduced a very valuable vaudeville element into the campaign. This Sales Plan is well worthy of notice, as it captured the trade of the world for McCormick. All told, the McCormick factories have made and sold SIX MILLION harvesters since McCormick invented the first one in 1831.

The telephone business in New York City was dwarfed for years because it had no suitable Sales Plan. There was a flat rate system of charging, and no one could have a telephone who could not afford \$240 a year. Then, in 1896, U. N. Bethell worked out the message rate system and the business shot up to be EIGHT times as big in ten years. This is one of the best cases on record of a good article being held back by a bad method of selling.

Both the telephone and the telegraph were illustrations of this fact — that the approval of scientists has little value in the business world. One word from Morgan or Frick is worth a whole book from Haeckel. Both Morse and Bell wasted much time in giving demonstrations before scientific societies, without any commercial result. In the end, both the telegraph and telephone were taken up and marketed by men who knew nothing of science, but who did know a great deal about sales.

In the case of the Standard Oil Company we have an illustration of remarkable success, and equally

remarkable failure, in the development of a Sales Plan. From the first the Standard had one fixed idea — cut out the middlemen. In this way it could make the best possible oil and sell it for a very low price; but, as the Standard has found to its sorrow, the aforesaid middlemen had a most undue amount of influence with legislators and judges. These middlemen did know, and the Standard did not know, the value of publicity. Even Mr. Rockefeller himself has now an inkling of the cause of the trouble, as he said recently: "I have often wondered if the criticism which has centred upon us did not come from the fact that we were perhaps the first to work out the problem of DIRECT SELLING on a broad scale."

There is no good reason why direct selling should make a corporation unpopular. Direct selling means lower prices, better goods, and quicker deliveries. It means a straight track from factory to buyer. But the public does not know this. It is suspicious of any corporation that controls or monopolizes a product. And the Standard made the fatal mistake of not taking the public into its confidence. It did not know, in its earlier days, that people are PEOPLE, not wooden images, nor economic units.

The Master Salesman of the world, Andrew

Carnegie, was the first to work out a real Sales Plan on a large scale. What he did was so stupendous that few people have realized it. Very likely two or three generations will have to pass before the genius of Carnegie looms up in its true size.

The fact is that seven short years before Carnegie sold out, his company was capitalized at twenty-five millions. Several years afterwards he offered to sell out to his partners for a hundred millions. This was before he himself had realized the importance of first creating a demand, when offering a property for sale. Then the mighty Rockefeller came to him and offered to buy his plant. This woke up the Carnegian brain, which never at any time dozed very heavily. He sprang to the head of his 45,000 men and set agoing such a series of manoeuvres as the business world had never seen and never wants to see again. He made war on his competitors until they ran to Morgan for help. He was at that time making one-quarter of all the Bessemer steel and one-half of all the structural steel; but he began to build new plants and bigger ones. He commenced a tube mill at Conneaut, to fight the Tube Trust, and a railway of his own from New York to Pittsburgh, to fight the Pennsylvania Railroad. He ordered seven new ore-ships to compete with Rockefeller. Almost every

hour some new bulletin of war came from his office.

What was the result? Carnegie sold out, and at a price that broke all records. The mere interest on his bonds gave him a pension of fifteen millions a year for life. Taking stock and all, he received FOUR HUNDRED AND FIFTY millions. He had capitalized every man in his employ at ten thousand dollars apiece. The buyers paid this incredible sum cheerfully. They paid it with a hurrah. As Morgan once told Carnegie, they would have paid fifty millions more, if Carnegie had asked it. And what they got was not the whole Carnegie Company. The main asset of the company, Carnegie himself, was not included in the bargain.

This climax of salesmanship shows that the main thing in selling is to make people want to buy. A selling atmosphere must be created. No one wants fans when the thermometer is below zero, or umbrellas on a sunny day in July. The CONDITIONS must be suitable, or else the best of goods may not sell for twenty cents on the dollar.

It is said that the Chinese, when their roads get worse, strengthen their carts. The idea never occurs to them to mend the road. So a manufacturer, when sales conditions are bad, will try to keep business up by hiring salesmen who are more

competent and more expensive. In many cases he would get better results by spending the extra money on the conditions, instead of on the salesmen.

For example, when the Standard Oil Company first tried to sell kerosene to the Hindoos and the Chinese, it had poor success. Conditions were bad. The lamps that were in use in India and China were all of an old-fashioned smoky sort. They were ill-smelling and flickering, and no kind of oil could burn well in them. The Standard at once made 750,000 lamps that were good and cheap. They cost eleven cents apiece, but the Standard sold them for seven and a half. The immediate result, of course, was 750,000 new customers.

There are some salesmen, not many, who are unteachable and unimprovable. They are literally finished products, and they might properly be set on one side and labelled "Construction account closed." But there are so few of these men that they need not be taken seriously into account. Fully ninety-five per cent of salesmen can be developed into greater efficiency.

If a salesman is not doing well, it is very likely to be the fault of his Company. Some Manager looked at him with dead fishy eyes and gave him routine instructions. He was spoken to as though

he were a clothespin. By the time he was fully instructed, he felt like a wooden man tied up in a bundle with eleven other wooden men. He felt more like a commodity than like a salesman; and naturally, when he went to work, he worked in a wooden way.

Now, it is generally known among horsemen that when a horse balks or runs away, it is because he was badly broken or badly driven; and the same is true of salesmen. Break them in properly and drive them properly and they will neither balk nor run away. They will obey the line and pull the load.

In most cases the job makes the man. Take a young man and send him out to kill cockroaches, and he will shuffle and dodge through his work as though he were a cockroach himself. But put a uniform on him and send him out as a fireman, and he will act like a hero — he will in a twinkling acquire a dignity and a courage that no one knew he possessed.

So, in handling a salesman, the first thing to do is to LIFT UP HIS JOB. Tell him the Big Facts about the Company. Give him every fact that makes his Company unique and indispensable. Point out the officials who climbed up from small positions. Give him at least one book to read, which will tell

him the story of his trade. Then outline his own special work, and tell him to go at it as though it were the one best job in all the world.

Most men sink to their job's level. Not once in a hundred times will a man do better than his instructions and put his work on a higher plane by his own initiative. The great rank and file of men are just what their Generals are. The soldiers who fought under Cromwell, and were never defeated, were not the picked men of England. They were ordinary ploughboys and mechanics, drilled and welded into the famous regiment of "Ironsides." Neither were the men who fought under Stonewall Jackson the picked fighters of the South. They were a lot of common fellows who, under some leaders, would have fired their guns in the air and run away.

The most striking instance of this fact in the history of American industry is the Carnegie Steel Company. Carnegie's forty-three partners, with the exception of Frick, Gayley, and Schwab, were not exceptional men. He could have got five hundred men just as able in the one city of Pittsburgh. But under Carnegie they became the "Ironsides" of the commercial world. Schwab, who had been driving a stage-coach, was soon driving a labor army of ten thousand men. Pea-

cock, who had been selling linen towels, was soon selling steel in sixty-five-thousand-ton lots. It was the Carnegiean generalship that did it.

A salesman should be shown how vital his work is. It is he who meets the Great Outside. He is not one of an army. He is alone. The Company stands or falls, in his territory, according to his efforts. He has to deal with strangers, not with employees. He represents, not merely his Manager, but the whole Company. The public opinion of his Company will be largely formed by his behavior.

The Sales Manager who merely goads and speeds his salesmen is not the most efficient manager. He does not really MANAGE. He does no more than drive. The prevalent custom of inspiring salesmen by giving them enthusiastic "ginger talks," thus importing into business the old-time methods of the Methodist revival, are well enough as a stimulant; but they are pitiful substitutes for the real statesmanship of selling. No amount of energy and "ginger" will atone for a bad Sales Plan. And salesmanship is certainly not a game of blind man's buff, in which the main object is to rush around and grab somebody.

We are always hearing about the duty of salesmen to be energetic, to be loyal, to be obedient. So they should be. But what about the duty of the

Manager and the Company to the salesman? What about the lack of generalship, that has caused the defeat of many a brave army of distributors? How many Managers really PLAN a season's campaign, as Moltke planned the conquest of France? How many ever deliberately investigate the needs and opinions of the public? And how many, when the campaign has begun, really lead their men in person, getting daily reports and sending daily helps and daily news?

As to how far we can go, in applying the principles of Efficiency to Sales, we do not know. It may be found possible to use, to a surprising extent, the methods of the drafting-room and the laboratory. We may be able to ORGANIZE the sales force, so that there will be functional salesmen.

An efficiency expert, in properly organizing a factory, always selects and trains the fittest foremen for special jobs. These men are called functional foremen. One is made gang-boss. Another has charge of belting, repairs, etc. A third is made the chief authority on the use of machines. A fourth evolves into a route clerk. A fifth is made responsible for discipline. Each of these foremen thus becomes a specialist, so that there is one trained and responsible man for every line of work.

So, it is quite possible that in many a sales-

campaign there should be several functional salesmen. It might be the duty of one to keep in touch with the newspapers. Another might specialize on farmers. A third could keep himself posted on fraternal organizations. A fourth would keep track of women's clubs. Whatever helpful information was secured by anyone would at once be sent to the Manager and scattered by him to all the salesmen.

Much may be done if the Manager recognizes this basic fact — that the line of authority need not also be the line of knowledge. Any well organized sales force, like a well organized factory, should have its staff of specialists.

CHAPTER FOUR

FACE TO FACE SALESMANSHIP

MOST salesmen of the better grade are of three types or classes: (1) The actor. (2) The hustler. (3) The "Sunny Jim."

The actor salesman is the one who has learned his story by heart, who treats all his customers in the same way and, like an actor, makes his entrance, his act, and his exit always in the same manner. If he is a good actor, he may succeed very well; but if he is a bad actor, he does no more than pick up the inevitable business. He has transferred his profession into a habit.

The hustler is the salesman who has been developed by his instinct for travelling into a sort of human steam-engine. He dashes in, dashes around, and dashes out. He wins the admiration of many customers, as being a "live wire." On routes where he is known, he is liable to make good. But with a new article, or on a new route, he is not usually a winner. He has, of course, a wrong ideal of efficiency. He does not see that mere activity is not necessarily progress. Just as the wooden-

legged sailor found, when he took on a load of whiskey, got his wooden leg stuck in the sidewalk, and walked around himself all night, so a hustler may often find that mere energy may leave him tied at the post.

The "Sunny Jim" salesman is the popular species — the kind that gets dramatized. He is to most people the ideal and final type. Almost all the books on salesmanship, and all the lectures, and all the lessons tend to produce the "Sunny Jim" salesman. Even to criticise him will seem revolutionary to most of the present-day authorities on salesmanship. The man with the "glad hand" and the smile that won't come off — he is the one who is constantly held up to us as the model of all the selling virtues.

Now, it goes without saying that a man with a smile will succeed better than a man with a grouch. "Sunny Jim" is more efficient than "Jim Dumps." But salesmanship is a much higher art than the art of smiling. Good-humor and friendliness are not the main peaks of salesmanship. They are no more than the foothills.

To reach the pinnacles of salesmanship, a man must have great qualities of MIND as well as great qualities of disposition. He must have a brain that can play chess with the public. He must be alert,

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receptive, masterful. He must have his profession mapped out in large lines, and he must take his job seriously, as one that requires the severest mental concentration.

When you stop to think of it, it is a great art to handle a Man, in such a way as to win both his trade and his friendship. A living Man is the most complex mechanism in the world. Compared to him, a locomotive is a play-toy. The slightest blunder may cause him to work badly or to break down; yet there are no printed directions attached to him. All we can do is to watch his eyes and do our best.

In the first place, an efficient salesman never TACKLES his man. He unlearns the football tactics that he learned at college. All the things that were right in football are wrong in salesmanship. Goals, in the commercial world, are not won by kicks. If you crash unexpectedly into another man's mind, his mind will naturally resent your arrival; and first impressions are very lasting.

The first few words of self-introduction are very important. I well remember how often I failed as a cub reporter because of my clumsy entrances. The first target I selected for an interview was Dr. Eliot, at that time President of Harvard. "Dr. Eliot," I began, blandly, "I will not take up

more than half an hour of your time. I merely wish," etc., etc. Needless to say that in three minutes I was out on the sidewalk, politely refused and dismissed. Whoever in these tense days comes with the threat to rob us of a whole half hour — thirty large minutes — eighteen hundred serviceable seconds — may expect to be dismissed.

Introductory words should be as few as possible. The really big men in the business world require none at all. They value their time by heart-beats. They are men of few words and they appreciate a statement that is short and straight to the point. The pith — that is what a competent business man wants.

The most efficient method of approach is to come to a man from his own point of view. If you can do this, you will be welcome, no matter what you have to sell. You must never talk AT a man. Always talk WITH him. The difference between these two propositions is the difference between failure and success. If you make a brilliant approach from YOUR standpoint, you may fail; and if you make a clumsy approach from HIS standpoint, you will probably succeed.

After thirteen years of very varied experience as an interviewer and business-getter, I have no hesitation in saying that the only sure way to succeed,

in approaching any eminent or busy man, is to come to him from his side of the fence, not from yours. For example, I have invariably made it a point, whenever I had to secure a statement or an article from a President of a University or a distinguished author, to read his latest book, and to base my request upon one of its ideas. This method I have never known to fail. Any author, even if he is drowning, and he has gone down for the third time, will come up again for a few final seconds of life, if anyone will ask him a question about his latest book.

The same plan applies to an inventor, who must be asked about his latest invention. A reference to his EARLIER inventions may only worry him. It is always the latest — the one that is just fighting its way — that stirs the mother-heart of an inventor. In the case of a Railway President, your question should be based upon the BEST item in his last annual report. On that item he has a reservoir of talk and an abundant supply of courtesy. And in the case of a banker, the key to his goodwill is some favorable fact concerning a property upon which he has just loaned a large sum of money.

This plan holds good both with the smallest and the greatest men. I have met a few people who were so great that they were not concerned mainly

about their own glory: Alfred Russel Wallace, for instance; John Fritz; Cardinal Gibbons; Parke Godwin; John Bigelow; Sir Wilfrid Laurier. But such men are exceptions to all general rules. The almost invariable fact is that there is an altar to vanity at every great man's desk; and whoever would hope for any favor must first offer up a small sacrifice upon this altar.

In the preparation of magazine articles, I have found it necessary to secure favors and interviews from three of the occupants of the White House. To one I brought a new book, by a French author, which had a favorable reference to one of the unpopular acts of this President. The President was highly pleased. "At last," he said, "here is one man who has found out a little of the truth." He at once gave me seven dollars to buy a copy of the book, and granted my request for a very difficult interview. A second President I secured by asking him if he had noticed that all his speeches and messages had one central theme — one motif — one dominating purpose. He had not noticed this, of course, and was as pleased as a child when I told him the magic words — Domestic Expansion. And a third President was delighted to oblige me when I pointed out to him how much greater HIS responsibilities were than the responsibilities of Lincoln and Washington.

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So much rant and cant has been written about unselfishness and modesty that I have no hesitation in speaking frankly. The truth is that no man has ever, or can ever, accomplish any great work without being self-centred. His creed must be faith in himself, and it is a cheap and silly sneer to say that he is an egotist. Certainly he is an egotist. He is more than that. If he is anywhere in the front row, or if he is momentarily in the public eye, he believes himself to be the central figure and main history-maker of his day.

If you have ever noticed the fleet of tiny tugs, pushing the giant Lusitania into her dock, you will know how a great personage ought to be handled. The tugs do not meet the Lusitania head on. They do not collide. If they did, they would be crushed like eggshells. No — they trot up deferentially, moving in the same direction as the big ship. They push against her bow, gently at first and then harder and harder, until they are using every pound of force they possess. But there is never a jolt or jar, and the little tugs are plainly helping the big ship to do what she wants to do. There you have an illustration of salesmanship at its best.

Self-interest and self-respect — these are the two handles that you will find on all men. Some men have one handle only, and others have both. But

if you want to move any man, either genius or criminal, you must seize him by either one of these handles.

Many a sale has been lost because the salesman instituted a comparison between the man he was talking to and some less important man. This is always fatal. In one case in which I was called in as an expert, a certain fifty-thousand-dollar property had been offered to a hundred or more probable buyers and all had refused it. The reason was plain. All the testimonials to the value of the property were written by small, unknown men, and such opinions, thrust upon larger men, were felt to be an impertinence.

To every man the one most important and interesting word in the language is his own name. However commonplace he may be, he has that one distinguishing mark at least. Better not go near a man than to meet him and mispronounce his name. And to meet him and not know his name — that is as fatal to the success of your interview as though you carried a wet towel and slapped him in the face with it.

Few small incidents are more gratifying to a man than when some apparent stranger appears and tells him a new fact about his own name. For instance, suppose a telephone salesman wants to sell service to a man who is named O'Gray. He approaches

his man and says: "Good morning, Mr. O'Gray, do you know that we have eleven men named O'Gray in our telephone book, and we want yours to make the even dozen?" This interests and pleases O'Gray. Here is a fact about his name that he did not know, and which he will be sure to tell his wife and his relatives. Of course he buys the telephone service and becomes the twelfth O'Gray. Not to do this would spoil a good story.

If you cannot discover any distinguishing mark about the man himself, talk about his location. Talk about his building. If it is well kept, tell him so. If the city is coming in his direction, tell him so. Say something that will please him and that will make him respect your judgment. No one likes to do business with a stranger. And if you show that you know nothing, and care nothing for the other man, certainly he will care nothing for you and your goods.

Talk HIM. That's the main thing. Before you venture to worry a man about your merchandise, you owe him the honor of having first thought about HIM and what he is doing. To do this is not flattery, as some salesmen foolishly believe. It is rather good breeding. It is courtesy. It is showing a proper deference and respect for the personality of your customer.

In many cases, it is better to LISTEN first, and talk afterwards. If you have reason to believe that your man has any grievance, or any story of success or failure, draw it from him. It is always better for him to talk to you than for you to talk to him — this I have learned to be a fact in hundreds of cases. Many a salesman talks his own chances to death. No matter how interesting you are, you cannot possibly be as interesting to a man as his own voice is. This is an axiom of human nature which the great majority of salesmen forget.

Especially if he has a grievance, you must listen. You must sympathize. You must see his point of view. If he has been wronged by your firm, you must make restitution. You must not insult him by explanations and defences. Even if he is only half right, which is usually the case, it is better to admit his contention and give him what he honestly believes is his due.

As Herbert Spencer remarked, in one of his last articles, the brain is mostly FEELING. The faculty of reason is very small in the best of us. Reason is Nature's youngest and most delicate child. It was last to come and it may be first to go. But FEELING, on the contrary, is as old as the human race, and older. There will always be feeling as long as there is life. And one of the first steps to take, in a sales

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interview, is to create a favorable feeling towards your company and your goods.

I may go even further than this, and say — don't argue or contradict. There is an old fallacy floating around to the effect that a salesman's mouth must always be full of arguments. It must not. There is not any keen demand for controversy in the business world. Politics, not business, is the natural sphere of debate. If your customer insists on debating, let him win. It is better to lose the argument and win the order than to win the argument and lose the order. One of the great discoveries that made Marshall Field the ablest storekeeper in the United States was this: "The customer is always right."

Wherever possible, the salesman should carry something to show. It is always easier to win a man through his eyes than his ears. The best possible argument is to show the article itself. The second best is to show a sample or model. Words are only third best. Also, it is often handy to have a writing-pad and a large blue crayon. Diagrams are very convincing. And if you can make a diagram of your customer's own situation, with him in the midst of his larger competitors, he will be fascinated.

Even when you talk, you should talk in pictures

as far as you can. Use homely illustrations. Give examples. Abstract talk scatters and hits nothing. Always speak of some one person or some one thing. You will not, in the course of the year, talk to more than three or four philosophers. For instance, when C. W. Hunt, the famous engineer, set out to sell his coal-carrier, he had just one argument and it invariably made a sale. His carrier transported the coal in little pockets, instead of dragging the coal along a trough, which was the usual way. So Mr. Hunt would say to a coal man, "You see, it's just like this; if you want to move a cat across a street, would you drag it across by the tail, while it clawed and scratched you and the roadway, or would you put it in a basket and gently carry it across?" This was not an argument. It was not logical. Coal and cats are two different propositions. But it was a picture and it at once appealed to the customer's mind.

From first to last it is the duty of the salesman to cater to his customer's mood—to his beliefs and his feelings. No matter how wrong-headed and whimsical he may be, the time to correct him is after you have made the sale, not before. Always you must keep in mind that the customer is the oak tree and the salesman is the ivy. Unfortunately, we cannot recreate customers. We cannot melt them

down and pour them into a new mould. We must take them as they are, bundles of fallacies and contradictions. That is the supreme honor of salesmanship, that it deals with the most difficult of all raw material.

How to be adaptable without being servile, how to have the strong hand in the soft pliable glove, that is the problem of the salesman. He must be quick to harmonize with his customer. He must learn to harmonize with him as successfully as gray harmonizes with blue, or as golden does with purple. He must be a man of FINESSE without deception, and diplomacy without insincerity.

Most people have become too wise or too refined to be captured by the old-time methods of brag and bluff. They cannot be driven into buying by a sandstorm of wild statements. Neither can they be cajoled by drinks, auto-rides, and theatre parties. The day for these fooleries has gone by. The demand has come for salesmen of a higher class.

The fact is that human nature has moved up, and the salesman must move up with it. Human nature — that is the main factor in the whole problem. The salesman of to-morrow will study human nature as Darwin studied earthworms, as William T. Burns studies criminals, as Dr. Osler studies diseases, as Belasco studies every detail of dramatic

effect. He will study human faces until he can read the headlines of character that are written there. He will keep in touch with children, for the reason that many a grown man has the brain of a child. He must make people his entertainment. He must delight in people and in their myriad viewpoints.

In this way he will keep fresh. He will avoid the lingo—the canned salesmanship, that is so universal. The more he mixes with other people, the more simple and direct he will be, and the more successful. He will be able to sell goods more quickly, because he will not be wasting his words. He will know just what to say and how to say it.

The salesman of to-morrow will know that business is not a fight, but a coöperation. He will know that the military spirit, which permeated business in its pioneering days, has no place in mature commercialism. He will know that fighting is child's play, but coöperation is a work for grown men. He will know that he and his customer are NATURAL FRIENDS, just as North and South are, or Labor and Capital, or the Public and Corporations. Natural friends — like the eye and the foot, or the finger and the brain, that is the real relation between the seller and the buyer. Natural friends—that is the MOTIF of the new salesmanship.

CHAPTER FIVE

THE EVOLUTION OF ADVERTISING

ADVERTISING is like electricity. It has always been in the world, but nobody knew of it or tried to organize it until a very few years ago. Considered as a profession, it is new; but considered as a force, it is as old as the human race.

A freshman at a Western University asked his professor of physics, "Professor, how in the world could people breathe before oxygen was discovered?" And there are many business men who have the same naive mental attitude towards advertising. They regard it as a wholly modern innovation and expense; whereas, the truth is that it is one of the oldest factors of human progress, which we have only in recent years begun to use and understand.

For instance, every war has always advertised the army. Every political controversy has always advertised the Government. Every epidemic advertises the doctors. Every funeral advertises the church.

The novels of Sir Walter Scott advertised the

Highlands of Scotland. Washington Irving, by his tale of Rip Van Winkle, advertised the Catskills. The American Revolution advertised Boston and Philadelphia. Edwin Markham's poem, "The Man with the Hoe," added twenty thousand dollars of new value to Millet's painting. And the story of Abraham Lincoln has advertised the United States to the common people of all countries.

But until a century ago there were very few printed advertisements except short notices of the "Lost and Found" variety. I have seen in the British Museum the oldest surviving advertisement in the world — a request for the return of a runaway slave. It was printed on papyrus, three thousand years ago, by the owner of a plantation in Egypt.

Like every other unknown force, advertising was at first looked upon with suspicion. It was penalized as though it were half a crime. As late as 1836, in England, there was a tax of eighty-four cents on every advertisement. Even in the United States, sixty years ago, it was held to be dishonorable for a merchant to entice a customer away from another merchant. The prevailing idea was that taking away another man's customers was like putting your hand in his till and taking away his money.

The patent medicine men were the first to prove what advertising could do. They sold rivers of

tonics and mountains of pills, good, bad, and indifferent, by appealing to that strongest of all human instincts — the fear of death. These men had low standards of business honor. Most of them were quacks and fakers. They slung out their bottles and pill-boxes by the million, kill or cure, and piled up great fortunes.

So, with this bad start, the profession of advertising was slow in getting established upon a legitimate foundation. The first advertiser, so far I as can find, who dared to spend \$3000 on a single advertisement, was the Fairbanks Company, makers of scales. That was shortly before the Civil War.

After the war, Robert Bonner soon began to lead the way as the first sensational advertiser. In one week he spent \$27,000, which was regarded as sheer madness by the merchants of his day. Then came Pierre Lorillard, advertising tobacco; Enoch Morgan's Sons, advertising Sapolio, and P. T. Barnum, advertising his circus. Few men did more than Barnum to call attention to the money-making power of advertising; but it must also be said that his influence upon the development of advertising was very harmful. It was Barnum, more than any other man, who created the idea that advertising is a yell and a lie. It was he who said

that "the American public loves to be humbugged," and who did most to brand advertising as a mere catch-penny device.

The first food advertisements began to appear about 1870. They called attention to cornstarch, tea, and yeast-powder. Chocolate was first advertised in 1875, flour in 1882, soups in 1885, fruits in 1892, and sugar in 1901. By 1900 there were about forty firms advertising foods of various kinds.

One of the greatest stimulants to advertising was the arrival of the cheap magazines, which, by their low price, were compelled to get a vast amount of advertising or die. A new epoch was created in advertising when Frank A. Munsey, in October, 1893, launched the first TEN-CENT magazine. By this reduction in price "Munsey's" jumped from a circulation of twenty thousand to more than half a million. It was the first magazine that really deserved to be called national, and it did much in its earlier days to prove the value of national advertising.

To-day, according to a list which I have had prepared, there are at least SIX HUNDRED national advertisers, whose advertisements cost them from \$100 to \$10,000 apiece. As to the total cost of advertising in the United States, no one knows.

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One expert says \$600,000,000 a year for printed advertisements alone. Another says \$800,000,000 for all kinds; and a third says \$1,000,000,000.

Advertising is now an accepted power in the business world. It has no longer to make excuses for itself. Like every other profession, it sowed its wild oats; and now it has settled down to a long, useful, and respectable life. The mightiest corporations are using it. Banks are advertising for deposits. Universities are advertising for students. Cities are advertising for citizens. Churches are advertising for converts. Governments are advertising for immigrants.

Whether we know it or not, advertising has become one of our national characteristics. When the London TIMES, several years ago, sent over a highly skilled expert to report on our industrial efficiency, the expert (Arthur Shadwell) went back to England with a wonder-story of our achievements in advertising. "In the art of advertising," he said, "the Americans lead the world. The English humbly follow at a respectful distance; and no one else is in sight." This, from a Londoner, is worth remembering.

Best of all, there is coming an appreciation of advertising. Its ideals are coming to view. Its larger meanings are being understood. It is being

seen, not by many, but by a few here and there, that advertising is more than publicity—more than the description of merchandise.

Advertising is the great NATIONAL STIMULANT. It teaches people to want more things and better things. It creates higher standards of living. It awakens energy and ambition. Literally, it has taught us to bathe and be clean. It has educated us in all the necessary habits of refinement. It has scattered the usages of the cultured few into every little town and hamlet. It has levelled UP the whole United States.

Advertising has made our progress simultaneous. It has prevented the great cities from getting out of touch with the rest of the nation—a calamity that has often caused revolutions in other countries. It has driven out habits that were centuries old: clumsy, wasteful habits. It has put an end to homespun and log-cabins. It has been a civilizing influence of incalculable value, all the more so because in the United States the whole national structure depends on the decency and development of the average man.

Costly as it is, in these inefficient days, advertising is not an added expense any more than the railway is, or the telegraph, or the telephone. It pays for itself and more. It prevents laziness and

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stagnation. It makes us hustle and produce more wealth. Cut off all advertising for one year, and there would be a sensational decrease in our output. At once the pace would slacken, the energy would diminish, and the fate that threatens all moving things would be upon us.

So, what next? Has advertising done all that it can do? Has it finished its thinking and originating, and settled down to a quiet old age of commonplace prosperity? Has the era of great individuals passed and has advertising become a routine—a mere matter of clerks and printers and money?

The best experts say NO. The work of the present day is only a "beginning." If we could only get one glimpse of what Advertising will be in the year 1950, I believe we would lose our satisfaction and complacency over present results. Our eyes would be opened to the inefficiency and crude pioneering methods of to-day. And we would buckle into work with a vivid sense of the fact that we are still "under the head of unfinished business."

Before the vast structure of Advertising is completed, it must pass from talk to exact knowledge, from deduction to induction, from metaphysics to science, from special pleading to statesmanship. It will rise to Art on the one side, and to Literature on the other. It will outgrow the cheap amateur writers

and artists who are to-day doing most of its work. It will produce Advertisements that will be as famous as great paintings or great poems or great cathedrals. It will build up commerce on wide national lines. It will be the one COMPREHENSIVE profession, keeping in touch with all sorts and conditions of men, and representing, better than any other vocation, the CONSCIOUSNESS of the nation.

Surely this is not too high, or too vain-glorious, an expectation, when we remember that forty years ago there was nothing; and that the whole immense business of Advertising is the product of two generations.

The man who directs the publicity work of a great corporation, if he does his work well, has just as much right to the title of "Engineer" as the man who plans a subway or a bridge. He, too, has to deal with opposing forces. He has to measure and calculate and construct. And he is none the less a builder, because the structure he creates is made of Public Opinion, instead of wood and steel.

Publicity is an art, just as truly as architecture or literature or telephony. It is congested with amateurs, but the few professionals rank as high as the experts of any other line. No man is too clever, or too competent, to handle the publicity work of a large company, in such a way that there

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shall be no friction, nor hostility, nor misunderstanding, between the company and the public.

The Publicity Engineer does big, responsible work. He is a "trouble-shooter," as the telephone men say. He creates goodwill. He teaches, explains, interprets, introduces, harmonizes, and leads the cheering. He is the friend-maker of the company. He is always on the firing line, trying to stop the firing.

A Publicity man, in fact, must be very much like a Telephone. He must be linked to the whole community. He must be at every big man's elbow and in reach of the man on the street. He must talk half the time and listen the other half. He must have a line out in every direction. He must be as quick as lightning. He must do much with little, and he must be a live wire.

The Publicity man has a bigger job than the salesman. Why? Because the salesman handles men ONE AT A TIME, while the Publicity man handles the WHOLE PUBLIC AT ONCE. The man who writes the ad can't make a joke on the other fellow, because the other fellow may read it. He can't whisper of special favors. He has to work out in the open, where everybody can see him. If he makes a mistake, he can't forget it, like a salesman; or blame it on induction, like an

electrical engineer; or deny it, like a public official; or bury it, like a doctor; or charge twice for it, like a plumber. He has to face it and own up.

The Publicity man stands between his company and the public. He must understand both. He must interpret each to the other. If he does not know his company, he has nothing to say; or if he does not know the public, he does not know how to say it.

A real thorough-bred Publicity man knows the public as the pilot knows the sea. He knows the rocks and the currents and the storms and the deep places. He makes it his business to keep in touch with all sorts of people. If he is a religious man, he will once in a while go to a saloon; and if he is familiar with saloons, he will once in a while go to church. Above all else, he fills himself with the news of the day. He eats news as an auditor eats statistics. He watches the whole field of books, magazines, and papers, as the lookout sailor in the crow's-nest watches the whole expanse of the sea.

The real Publicity man works over his ads as an architect works over his designs. He knows that the easy way is always wrong. He knows that a good ad is as rare as a good editorial or a good novel. He knows that an effective ad requires the arts of simplicity, condensation, public interest, and per-

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suasion at their best. He knows that if Edwin Markham worked FIFTEEN YEARS to write "The Man with the Hoe," it is not to be expected that a famous ad can be written in fifteen minutes.

The highly skilled Publicity man will tell the NEWS of his Company. He will persuade his Company to be sociable and to talk about itself. He will get his Company talking with its customers just as the village grocer does. He will teach his Company to be a good mixer. He will write ads that are as friendly as hand-shakes.

Dignity has ruined more men than drink, and the Publicity man knows it. He knows that an ounce of sugar is worth a ton of starch. He knows that nothing injures a big corporation more than a spirit of absurd dignity and arrogance.

There is no reason in common-sense why a great corporation should be deaf and dumb. There is no reason why it should lose the power of speech as soon as its assets reach nine figures. If for no other reason, a large company must advertise to reach its own employees and its own share-holders. There are more people in the Bell System, for instance, than there are in the city of Baltimore; and more stock-holders than there are in the State of Nevada.

There is no good reason why a Bank should not

advertise; or a University; or a Church; or a State; or a National Government.

Some corporations are willing to spend millions for LAW, but they grudge thousands for publicity. They are penny-wise and pound-foolish. Every dollar spent for publicity is apt to save ten dollars for law. They would not need their big legal Dreadnaughts if they had appreciated publicity. From every point of view, publicity gives better value than law. It makes GOODWILL—law makes enemies for life. It EXPANDS—law contracts. It is the OPEN HAND—law is the clenched fist.

High above all corporations, and even above all laws, stands the great REASONABLE force of Public Opinion. In the last analysis, the People are the Boss. What the People think to-day will be the law to-morrow. And the Publicity Engineer is the Ambassador of his Company to the Court of the People. He has got to represent the whole Company to the whole Public.

CHAPTER SIX

THE WEAK SIDE OF ADVERTISING

THE faults of Advertising are the faults of youth. They are not serious or incurable faults. They are the faults of enthusiasm, superficiality, haste, and inexperience.

The Advertising profession was started a very few years ago, and it was started EASY END FIRST. All that the Advertising Man had to do was to be the barker outside the door of the store. It was his business to give a yell and a hurrah. The public was like a herd of cattle—that was the theory; and they had to be attracted or driven by loud cries.

An Advertising Man was a rooter—a booster—a human sign-post. If he made a fuss, he earned his salary; and his salary was not very large. Loud talk was his stock in trade. He was given the name of a commodity and told to whoop 'er up. "What's the matter with Smith's five-dollar suits? They're all right."

Naturally a job like this did not attract many competent men. It fascinated young fellows just out of college, who had not yet become acquainted

with their own brains. It suited a certain class of adventurous ne'er-do-wells, who were good mixers and ready talkers. To be *GLIB*—that was the main thing. And so the stigma of glibness came to be attached to the Advertising profession, discrediting it in the opinion of all solid, silent, responsible men.

Much of this juvenility still clings to the advertising business. The rooter and the phrase-maker are still regarded by the public as the typical Ad Men. Even advertisers do not as a rule regard it necessary for their advertising writers to know what they are writing about. Accurate knowledge is not demanded, and very few Ad Men have proved themselves worthy of being classed with architects and engineers.

There are still hundreds of Ad Men who dashed into their profession without serving any sort of apprenticeship — without making any study of the methods of manufacturing, or the history of commerce, or the formation of public opinion. Men who never earned, and who never could earn, two cents a word as writers, are still writing advertisements for which some merchant is paying half a dollar a word. And artists, whose creations would not sell for ten cents a dozen in any picture store, are still decorating advertising space that costs ten dollars a square inch.

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It is not yet generally acknowledged that the Phrase without the Fact is mere cheap talk, and that the basic rule of all good advertising is — first the Fact, and then the Phrase. There are still some writers of advertisements who are ranked high, and who have no merit except a flashy smartness in the coining of epigrams. In fact, the impression still prevails that an Advertising Man is a word-monger and nothing more. It is not generally believed that he must be specially trained for his work. It is not believed that he should use scientific methods, or have any comprehensive outlook upon the business world.

The natural result is that very few advertisements fit the goods. As Professor Scott showed recently in one of his suggestive books, a piano advertisement will often fit an incubator, or an advertisement of parlor matches will fit breakfast food. Pianos are frequently described as though they had no tone. Ostrich plumes are pictured as though they had no beauty. Shoes are advertised as though they had no comfort. Food is referred to as though it had no taste.

Who can remember one clear, distinctive advertisement of pianos or jewelry or furniture or chocolate or underwear or ready-made clothing? Every brand claims the same things in the same way.

OURS IS THE BEST — that is the one simple universal advertisement.

There are eight or nine silverware companies now reaching out for a national trade, and all but one have the same type of advertisement. They show what appears to be a page out of a trade catalog, nothing more. This, with prices, constitutes a silverware manufacturer's idea of efficient publicity. Not one, so far, has given us the picture of his designer at work. Not one has told us anything of the fascinating art of the silversmith. Not one has told us any personal story, so that we feel an intimate acquaintance with his handiwork.

There are six or seven underwear makers who are reaching out for a national trade, yet what do we know of their goods beyond the mere memorizing of a few trade-marks? We hear nothing except the monotonous cry that OURS IS THE BEST. Not one of these underwear merchants has told us what flesh is, or why it must be clothed, or what a fabric must be that exactly suits the flesh. Not one has explained to us the precise nature of sweat. So, when their advertisements appear, they are so similar that they cancel out. One nullifies the other.

There are a dozen or more of clothing manufacturers who are reaching out for a national market, yet what does the average man know of them except,

perhaps, their names? Most of these manufacturers prepare a fashion-plate advertisement that would be very persuasive to the members of their own families, and forthwith spend hundreds of thousands of dollars in displaying it to the uninterested public. But not one has given us an advertisement that is of the slightest public interest. Not one has given us a photograph of Whitelaw Reid, for instance, appearing at a Royal reception in a suit of Adlerheimer clothes. Not one has even given us the facts — the very interesting facts, as to the similarity of human bodies. Not one has told us what is the most common structural defect in the bodies that they clothe. Not one has managed to give any sort of human interest to his particular brand of clothes.

On the other hand, we have some advertisers who try to escape this monotonous shop-talk by turning their advertisements into Punch and Judy shows. Such ads attract attention. "Sunny Jim," for example, became nationally known. But who can remember what it was that he was supposed to advertise? There is nothing structural about such advertisements. They make a great blaze while they last. But they are nothing but vaudeville, and the crowd laughs and forgets.

A third class of advertisers aim to avoid this

Scylla and Charybdis of shop-talk and vaudeville, by trying to drill a trade-mark into the public mind. Sometimes they are brilliantly successful, through the choice of a proper symbol. "His Master's Voice," for example, is one of the best of this kind. The blue bell of the Bell Telephone System, too, was well chosen. But how can a busy public stop long enough to learn that a red diamond means a certain shoe, a red star a department store, a red cross a stove, and a red S a sewing-machine? How can any ordinary housewife, worried by many cares, acquire the differentiating skill of a Patent Office expert?

Plainly, there has come a call for higher quality in advertisements. The men who have goods to sell are now spending more than two million dollars a day in advertising those goods; and few of them are getting full value for the money. FOUR TONS OF GOLD A DAY! That is the advertising appropriation of the United States. Such a price ought to be able to command the best brains of the human race.

Big jobs require big methods. The advertisement that the town grocer writes for his neighbors is not good enough to be shown to the whole nation. The copy that is dashed off by an ambitious sophomore is not good enough for a ninety-million audi-

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ence. Now that we have reached a day when a single magazine is read by two or three million people, any advertisement in that magazine ought to be prepared as carefully as John J. Johnson prepares a brief, or as David Belasco prepares a play. Why not?

Content
of quality
of quantity

The commonplace advertisement, when used in a national campaign, does not pay its cost. That is the fact that even the most lavish spenders are discovering. The public is surfeited with advertisements. It is deafened with brags and boasts. It is a most BLASÉ and sophisticated public. It is not at all like Robinson Crusoe, on his desert island, who was so lonely that he read every scrap of paper over and over again. Whoever would attract the attention of this pampered generation must have something special to exhibit. He cannot stun the American public with his two-page advertisement. He cannot delight it with a dainty booklet. He cannot charm it with his shop-talk or his self-praise. He must do something DIFFERENT if he wants it to be noticed and remembered.

The Advertising profession, therefore, is now at the parting of the ways. It must choose between the EASY way and the HARD way. It must choose between the broad, smooth path of youth and the rocky, upward path of maturity. Many Ad Men,

no doubt, will remain on the broad way because it is the easiest; and late in life they will discover that it leads to nowhere in particular. The others — probably one out of ten — will take the hard path and climb to success. They will evolve from hired writers of phrases to commercial experts. They will lift up their entire profession to a higher level. They will establish such standards as will bar out the fledglings and the amateurs. They will survive and flourish, for the simple reason that they will be the fittest.

CHAPTER SEVEN

THE PRINCIPLES OF EFFICIENCY APPLIED TO ADVERTISING

THE oftener and the more strongly any process takes place in a living organism, the more easily it can be repeated — there you have in a sentence the scientific basis of Advertising. This is the law of Advertising; and it is also the law that underlies all conscious life. It applies to all living things, from oysters up to men.

Standing on this law, I venture to say that the aim of Advertising is to so interest and train the public that it will AUTOMATICALLY buy your goods.

The object of the advertiser is to teach the buying public a new habit. Now, a habit is formed by something that you have seen:

(1) Recently. (2) Vividly. (3) Often.

If I have seen an advertisement of Brown's Safety Razor this morning; if I have on several occasions seen striking advertisements of this razor; and if I have often seen the name of this razor in various

places, I will naturally say to the clerk to-day, if I wish to buy a razor, "Show me a Brown Safety Razor."

I ask for that razor automatically. It is the subconscious brain that asks for it. I have seen it referred to so often, so effectively, and so recently that I do not think of any other kind of a razor. I ask for Brown's without any effort of will or effort of thought. The constant and vivid repetition of Brown and Razor have welded the two into one idea; so that the Razor pigeon-hole in my brain is labelled Brown.

The greater part of human life is composed of habit. Our acts of will and acts of deliberation are few and far between. Thus the aim of the far-seeing advertiser is to make the public buy his goods, not from choice, but from habit. And it is right here that we find the common ground upon which both Advertising and Scientific Management stand. As F. W. Taylor has said, the really great problem of Efficiency "consists in effecting a complete revolution in the mental attitude and habits of the workmen and the managers." Whether you are trying to sell goods or to rightly organize a factory, your aim is exactly the same — to create a new habit of thought.

This is the END of efficient advertising: and the

beginning, therefore, is to make unconcerned people take notice. We are not now speaking of that primitive and simple form of advertising that is found in trade papers, and which consists in a bare technical announcement or description. These homespun advertisements serve their purpose. They keep a manufacturer in touch with his own trade. But they are not to be confounded with real professional advertisements, designed for the outside public.

To make UNCONCERNED people take notice — this is one of the main designs of every true advertisement. This is a simple enough doctrine, yet there are dozens of advertisements in our popular magazines that violate it with the utmost indifference. Scarcely any blunder is as common as this, the displaying of trade paper advertisements in popular publications.

Invariably, when a man writes his own advertisements, he writes them to please his wife, his partners, his employees, and his present customers. He has no regard for the outside public. He cannot get out of his local rut. And so, he fishes to catch the fishes that are already caught.

There is a well known definition of salesmanship that describes it as "the power to persuade people to purchase at a profit." This is not broad enough

to suit the new ideas of advertising and sales. We should rather say that salesmanship is the power to persuade UNCONCERNED people to purchase. If a man wants an article, no salesmanship is required to sell it to him. The man who hands out to people what the people want is not a salesman. He is only a retail handler. And so with regard to advertisements. The true ad is the one that brings in the new buyer — the indifferent buyer — the buyer who did not clearly know what he wanted until he saw the advertisement.

Advertising is still so young and immature an art that many men believe they can write their own advertisements. So they can. So could men make their own boots and their own clothes, before factories and sewing-machines were invented. So, once upon a time, they could build their own houses and raise their own cattle and grind their own flour. But that was long ago. There have come since then professional ways of doing these things, which have proved to be so much better that the every-man-for-himself method has been abandoned.

In this attempt, therefore, to apply the principles of Efficiency to Advertising, it may be understood at the start that I am referring only to professional advertisements. I do not know of any short and easy way to make the hand-made, homespun ad-

vertisement efficient. Advertising cannot be taught while you wait. And if Efficiency can touch the art of Advertising at any point, it must be at that point where it is most highly developed. This book, *anyway*, is not for amateurs.

Our problem, then, is this: What is the most efficient way to make unconcerned people take notice of your goods, and continue to take notice until they buy them automatically?

The first step, in all cases, is to study the article itself. How is it made? What are its raw materials? In what ways is it different and exceptional? How did it originate? What tests of it have been made? What are all the facts about it? Is it mentioned in literature? Is it pictured in any famous painting? Is it identified with any historic event?

I have never yet come upon any article or commodity that did not have a STORY. Find this story and you will likely have the best advertisement of all. As Sarah Crewe says, in Mrs. Burnett's fascinating book, "Everything is a story — everything in this world. You are a story. I am a story. We are all stories."

The very oldest way of making a commodity interesting to buyers was the oriental way of telling a romantic story about it. This method is far from being abandoned, as you will find, if you step into an

Armenian rug store. It is an ancient, time-tried method; and it can be used with truth as well as with fairy-tales.

Does not the most common thing become valuable the moment that it becomes historic? Do we not go to see the most uninteresting places because of the story that is connected with them? We go to Europe and Asia, not because the scenery there is better than our own, but because in older countries every spot has its story. Whenever we see a log-cabin, it is more interesting to us because of the story of Lincoln. Whenever we see a steamship, it is more interesting because of the story of Fulton.

We grown-up people are no more at heart than boys and girls, and there is nothing else that can charm us as a story can. All the magazines that our advertisements are printed in are kept up by their stories. It is the story that people pay for, not the advertisement. It is the story that gives interest and personality always and everywhere; and the story of a commodity must be the soul of its advertisements.

Then, having ransacked factories and libraries for all the data concerning our commodity, we turn towards the public and proceed to make a second investigation. First of all we ask — will the public take this commodity as a necessity or as a fad?

This is important to know. The whole Sales Campaign may depend upon it. Much money would have been saved by the manufacturers of bicycles and roller-skates, for instance, if this question had been considered before the sale began.

In the best way possible we must get at the public's point of view, in regard to this commodity. We must get answers to such questions as these: What does the public think at the present time about this commodity? Has it any prejudice? Has it ever been fooled by any commodity that is similar to this? Is there any other article which the public imagines is just as good? What will this commodity displace? Who will buy it, men or women? How many probable customers are there in the United States? Where do these customers live? What papers and magazines do they read?

This information, when we get it, cannot by its very nature be complete. No one can offhand run out and interview the public. But a small amount of reliable information on this subject is vastly better than a guess. In various ways we may get straw votes concerning our commodity. We can ask the boy in the elevator, the street-car conductor, the stenographer, the preacher, the banker, the maid, the city editor. Samples of our commodity can be tried out, not by our own experts, but by

ordinary outside people who have no sort of interest in it.

And in the third place, after we have studied the commodity and its possible buyers, we must look into the present trade conditions. Is the trend up or down? What are the newspapers talking about? What is the state of the public mind? Are people in the right mood to listen to us? And is there any legitimate way in which we can swing our commodity out into the prevailing current of thought?

When we have these three assortments of facts, we can then begin to think for the first time about our advertisements. What we have on hand is raw material. It must not be used in its raw state. It must be shaped and polished, so that it will be attractive and convincing. The bare fact is not enough. There must be some skill and taste used in its presentation. We must prepare an appropriate setting for our facts.

CHAPTER EIGHT

THE BUILDING OF AN ADVERTISEMENT

FOUR things at least you must keep in mind when you begin to build your advertisement.

If it is to be a success, the public must be made to

(1) LOOK. (2) LIKE. (3) LEARN. (4) BUY.

How to attract the eye — that is the first problem. No matter what astonishing facts are in your advertisement, it is no use to the people who don't see it. This rule seems to be too self-evident to mention, but if you glance through the back pages of any magazine, you will notice that several of the advertisements are practically invisible. Some have small white letters on a black background, which the tired eyes of city people cannot notice. Some have a fashion-plate face, which is to most eyes a warning to keep off. Some have a six-hundred-word sermon, so tedious that if the man who wrote it had read it to his wife, she would have forthwith gone to sleep. And others have a very large picture of an article that is too commonplace to be visible.

Some advertisers are so self-centred that they

plan an advertisement as though it were to be the only one in the magazine. They forget that it has to compete for attention against a hundred or more other ads. Also, they forget that while every mother-sheep knows its own lamb, it is also true that all lambs look alike to the outside public. A Philadelphia mechanic can pick out his own cottage in a group of several hundred that look exactly the same. He can see his house standing out from all the others, as though it were glowing with luminous paint. But to a passing visitor his house would be as invisible as one tree in a distant forest.

The headline should not consist of more than FOUR WORDS, for the reason that the human eye can only see four things at once. This is a highly valuable fact which has been ascertained by experiments in psychology. It is not generally known, as you may often count more than a dozen words in a headline. It is a blunder fairly common, even among advertising experts themselves, to send out an advertisement that has not a point in it to catch the eye of an uninterested person, and which looks like a blur to the general public.

In the matter of colors it has been learned by psychologists that the color that attracts most eyes is RED. The second best color is green and the third best is black. The best known device to catch the

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eye is a round spot that is bright red. This fact has already been seized upon by the alert Japanese, and the result is that Japan has now the most efficient flag in the world, a red sun in a white field.

If the advertisement is not illustrated, and not in colors, the catch-words must be especially well chosen, otherwise the ad will be "born to blush unseen." The National Casket Company recently sent an advertisement broadcast which had as a headline THE PURPOSE. This, of course, was as bad as it could be. When there are 450,000 words in the English language, there is no necessity to use the very commonest. The best headline is the one which appeals vividly and personally to every possible buyer, and to no one else. At the present time there are few better than the wonderfully effective catch-phrases of the Scranton-Correspondence School, such as:

LOOK HERE, SON!

ARE YOU BOSS OF YOUR OWN JOB?

ARE YOU ONE OF THE HANDS?

WILL OLD AGE FIND YOU STILL DRUDGING
ALONG?

WHAT ARE YOU WORTH FROM THE NECK UP?

STEP OUT OF THE DINNER-PAUL CLASS.

LET US RAISE YOUR SALARY.

RAISED!

Such headlines whip and sting every wage-worker who is young, ambitious, and poorly paid. Every one is a home-thrust. If there is five per cent of manhood in a dawdling young clerk, such ads as these will wake it up. This School, by the way, now claims to have more than a million scholars, and no wonder.

If a headline can be made timely, so much the better. There are days when the whole nation is thinking of one matter, and it is always best to follow the line of least resistance. The New York Telephone Company has for several years made a point of advertising on the day following every great snowstorm, calling attention to the convenience of telephony at such a time. The Gold Dust Twins, too, during the excitement over the success of the Wright brothers, appeared as the "Right Brothers," on a little aeroplane of their own. All such current topic headlines are effective, if the inference is not strained and if there is no anticlimax.

Whenever possible, an advertisement should have a NEWS interest. Few ads have a more powerful cumulative effect than a series of Bulletins, each containing some legitimate news that is of interest to the public. There is no good reason why more of the news of the company itself should not be given to the public. A public-service corporation might

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go far towards humanizing itself by announcing, once a year, the number of its births, marriages, and deaths. It might print the picture of its oldest employee, or of a half dozen foremen who have made the best showing during the year. If some of our big unpopular trusts had known enough to advertise in this way, they would not find themselves so often in the repair shop.

Once in a while, not often, a series of advertisements can be planned which will have a SERIAL interest. They will not only attract the public when they appear. They will do more. They will get the public waiting and anxious for them. Such a series is superb advertising, but it can very seldom be worked out. It requires a very special combination of occasion, commodity, and genius.

Above all else, in planning an advertisement that will catch the public, AIM LOW. The poet was not alluding to advertising when he said, "he aims too low who aims beneath the stars." Be simple. Avoid abstract words. Avoid long words. Avoid all such dead words as fundamentally, essentially, primarily, strategic, accessories, etc. Don't say, as the Bigelow Carpet man does, that you have "exclusive manufacturing facilities." Far better say "Our factory is as long as the Lusitania, and it cost nearly as much."

Always remember that there are very few birds on the top of the tree, more in the branches, and millions in the grass. AIM LOW. A nickel a day pays a five-per-cent dividend on three hundred dollars. The highest building in the world was built by nickels and dimes — the Woolworth Building. If you ignore all your customers except those who had a college education, you will fail. The great mass of people, rich and poor, have simple minds, and you must talk to them in a simple way. AIM LOW.

The SECOND problem is to make the public LIKE your commodity. Merely to attract attention is not enough. If your advertisement is in a shabby or disreputable magazine, you have done yourself more harm than good. A soup advertisement which pictures the chef with his finger in the pot is a very efficient warning against that brand of soup. The greatest care must constantly be taken not to offend the feelings of any class of people. One electric lighting company, for instance, recently displayed in a Southern city an array of large posters with this headline — FIAT LUX. The clergymen of the city at once took offence, declaring that this use of a sacred phrase was irreverent, and the posters were taken down.

An advertisement must be pleasing. People will

go to a horror-play. They will read a horror-book. But they will seldom buy goods because of a horror-advertisement. Now and then the element of tragedy may be used, and to good effect, in an appeal for buyers; but it must be introduced in a very tactful and gentle way. This is one of the evidences that good business is the best thing in the world, that it does not appeal to the motives of either force or fear.

The most likable advertisement is the one that is like a mirror, so that when a reader looks at it, he sees HIMSELF. It is always effective to appeal to those experiences which are really very common, but which each one of us believes is peculiar to himself. The public, need I say, is a Bromide. If you can expose one of its innumerable little oddities of mind or temperament, you can give your advertisement all the force and directness of a personal letter. The composers of comedies are well aware of this source of popularity, and often draw upon it. A single little quip of this sort, such as "I can't do a thing with my hair when I've washed it," will sometimes swing a play through to success.

It may be taken as a safe rule that any object that is wholly familiar will not be noticed by the eye; that an object that is wholly unfamiliar will strike the eye unpleasantly, and that the object which

both attracts and pleases is A FAMILIAR OBJECT IN SOME NEW DRESS. There must be the mingling of the new and the old to get the largest results. "Home, Sweet Home" with variations—that is the one song which always and everywhere appeals to us all. If the variations are new and brilliantly executed, so much the better.

Several years ago I applied this rule to the cover designs of a certain popular magazine. It had previously been using cover designs of an artistic nature, which are invariably too weak and washed-out to be effective. Moreover, an artist thinks only of artists. He very seldom thinks of the public, except with hostility or contempt. His ideal picture is one that must be studied for an hour, whereas the ideal cover design is one that can be caught at a glance. In place of the artist's fancies, I suggested a series of simple designs in strong colors, each one being some well known object in a new or unexpected way. Since then this magazine — a fifteen-center, has increased tremendously in circulation and has attracted much attention because of its striking covers.

The THIRD problem is to make the public LEARN the main facts about your commodity. Without this you have built your house of advertising on the sand. A man who expects to be doing business at

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the same stand for the next twenty years should not advertise as though he had a travelling circus. It is not enough for his ad to be conspicuous and pleasing. It must at the same time carry its little fact.

To mysteriously hint that there's a reason is not enough. You must pick out the one best reason and plant it in the public mind. If this main reason can be put into a phrase, it should be repeated in every advertisement. Repetition and novelty — novelty and repetition! These are the two standard methods of teaching the public a trade habit.

Excitement dies out, but knowledge remains. This is the fact that advises us to make an advertisement something more than a shout or a vaudeville performance. When twenty piano manufacturers are clamoring "My pianos are the best," the one who can get the best REASONS into the public mind will win the trade. Instead of vaguely claiming superiority in every detail, it is much wiser to be specific and to teach people at least one simple practical reason. It is better to say, "My piano suits the voice" than "My piano is perfect."

It is one of the most hopeful signs of the times that people to-day really want the best goods. Ameri-

cans buy as much quality as they can afford, and many of them buy more. There you have in a sentence the secret of the so-called "higher cost of living." It is not true, in any general way, that goods are dearer; but it is true that we are all demanding a higher quality of goods. And therefore an advertisement must point out in detail the various signs of quality.

THE BEST GOODS FOR THE MANY. That is the American idea, and it is new in the history of the world. No other nation ever tried it. In older countries the commercial policy is — the best goods for the aristocrats and cheap stuff for the masses. But it is practically one of our national slogans that there is nothing too good for the man who has the price; and consequently there has been a movement towards quality all along the line. European countries, so far as I have been able to notice, still depend upon the Poster style of advertisement, which is very primitive and barbaric; but in the United States our advertising is rapidly developing into a vast educational factor, used for the commercial instruction of the people.

The FOURTH and last problem is to make the public BUY. This is the proof of success. No matter what brilliant theories an advertiser may have — no matter what a hubbub his advertisements

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create, his work is just a common ordinary failure, if the people do not buy.

The most immediately effective advertisement is, of course, the "now or never" kind. It is this idea that gives force to the bargain sale. The public is told that certain goods are marked down for one day only. Promoters who sell stock use this method very often, announcing that the stock will be raised five points next week. This is also the standard argument of evangelists and insurance agents, who invariably give warning that to-morrow may be too late.

The most usual method of getting direct results is to offer a free booklet. This was quite effective until it became so common. To-day every family that has ventured to answer a dozen advertisements is being flooded with booklets and all manner of follow-up circulars. With such competition a booklet must be very unique or very clever to produce a sale.

A surprising number of merchants are offering a free trial of the goods. This is the old Sam Slick plan of leaving the goods in the customer's house for a month, and knowing that what a family once learns to use it will want to retain. It is sometimes necessary, when the article is new; but it is a costly and messy method of selling goods, unfair to the

merchant, and demoralizing to the customer. Customers, like children, can be babied and spoiled.

One fact is clear, that if advertisements could be made more effective, there would be less after-expense because of booklets, circulars, goods on trial, etc. Too many advertisers are satisfied to land prospects, instead of buyers. They merely try to START a customer, not to make the sale. And there is need to reiterate, just at this time, that the aim of an advertisement is not to get answers, but to MAKE SALES.

Perhaps the most frequent cause of failure in selling is the vague this-is-for-nobody-in-particular aspect of the advertisement. There is no aim — no direct appeal. Many able advertisers seem to wholly forget the two main classes of buyers — the FARMERS and the WOMEN. There are eleven millions of the one and twenty-five millions of the other; and yet many advertisers have never thought of putting in a headline or a phrase that would persuade a woman or a farmer.

The farmer and the farmer's wife are most likely to buy goods by mail. They have plenty of money. One American harvest would buy the whole country of Belgium, king and all. The income of the American farmer is two hundred and fifty dollars a heart-beat, day and night. Few advertisers seem to have

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realized this; and when they do, they will find that the immediate results of their advertisements will be handsomely increased. The farmer and the woman — these are the two main buyers of advertised goods.

CHAPTER NINE

AN ANALYSIS OF CURRENT ADVERTISING

WHEN the principles of Efficiency are applied to a factory or railroad, they reveal striking differences between men and materials and conditions. One file, for instance, is found to do six times as many strokes as another file. One belt will require one-fifth as much repairing as another belt. One man is doing one-tenth as much work as another man, although both receive the same wages.

Roughly speaking, Efficiency is an exploration to discover the BEST; and when we turn the search-light on, we find everywhere a jumble of good, bad, and indifferent. We are at once shaken out of the habit of thinking that a man is a man, a chisel is a chisel, an advertisement is an advertisement. And the aim of every efficient manager, when once he has discovered the actual conditions of his business, is to develop the good, instruct the indifferent, and lop off the bad.

After an all-summer study of more than eight thousand advertisements, taken from weekly and

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monthly magazines, I have found that they fall naturally into twenty-five or more varieties. Some of these varieties are certainly good; some are certainly bad, and most of them are certainly indifferent. Some were easily worth several times their cost, and others must have done a positive injury to the business they were supposed to help.

My general impression, after this prolonged study, is that the two basic faults of advertisements are the two that are, perhaps, the basic faults of the human race itself — Laziness and Conceit. The lazy advertisement is the one that is dashed off, without study or plan or hard work; and the conceited advertisement is the one that is not designed to attract the public, but to please the advertiser himself, his wife, and his poor relations.

Some advertisements are both lazy and conceited. Here, for instance, is the general plan of hundreds of advertisements that actually appear in national magazines. Many sellers regard it as the normal type, and pay immense sums to have it displayed.

It is the simplest, crudest, easiest, and worst variety of advertisement. It has no possible interest for anybody except the John Smith family. In a small community, where everybody knows John Smith, it is effective to a small degree, as we easily excuse the egotism of our own acquaintances. But

as a form of national advertising it is, of course, absurd. It may be said to represent the Stone Age of advertising.

JOHN SMITH

Makes the Best Shoes in the World

JOHN SMITH

Can Fit Anybody

JOHN SMITH

Buys the Best Materials

JOHN SMITH

Sells at the Lowest Prices

Buy your Shoes from JOHN SMITH and from nobody else

JOHN SMITH

Another general impression that remains after the study of this mass of advertising is that the artwork is superior to the copy. The pictures are apparently drawn by professionals, while the writing is done by amateurs. Many advertisers seem to think that anything is good enough for the body of the advertisement as long as the headline, or the illustration, is clever and effective. The result of this disharmony is that it creates advertisements that attract, but do not convince. Like a store

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that has finely dressed show-windows, but which is dark and dirty inside, these advertisements are apt to catch the eye, but not the trade, of the passing public.

The names, or rather nicknames, that I have chosen to describe the various types of advertisement may be improved from many points of view. I have chosen these for the reason that they will be easily remembered. They are as follow:

THE BELL-WETHER ADVERTISEMENT

This is one of the oldest types and one of the most permanent and successful. In the patent medicine business it was overdone; and it was not always used honestly. Eminent men were paid for the use of their names. Also, some eminent men became so fond of seeing their names in print that they recommended too many articles. This has made the public somewhat wary of the testimonial, and it must never be used except from some well known person in whom the public has entire confidence. The mass of people love to follow a bell-wether, but for your own sake you must be careful in the selection of bell-wethers.

When McCormick launched his reaper, his first advertisements were of this testimonial type. A farmer who had bought a reaper wrote to him and

said: "My reaper has more than paid for itself in one harvest." McCormick at once seized upon this phrase and made it the text of his advertising. Usually it has been found that when a new invention is offered for sale it is greatly helped if some well known people will stand as its godfathers. The public distrusts what it does not know, and demands a background of familiar names. Examples of the bell-wether advertisement are:

Bob Burman, after a 141-miles-an-hour race, recommending POLARINE.

Detective Burns recommending SAVAGE revolver.

Weston, after cross-continent walk, recommending HEEL AND TOE WALKING SOX.

Evanston Public Library installs PIANOLA and lending-library of music-rolls.

A farmer testifies to crop of apples — \$1400 worth from one and three-fifths acres, on land in UNION PACIFIC Railroad region.

The first three of these advertisements may be rated as first-class. Men who stand at the top of their professions recommend articles which they are competent to judge. The men are well known. They are of the highest character, and by many are regarded as popular heroes. Every auto racer respects Burman. Every detective honors Burns. Every long-distance walker imitates Weston.

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The fourth of these examples is second-class only. The Evanston Public Library is not famous. Moreover, its librarian may have married a sister of the Pianola agent, and so forth. And the fifth example is no better than third-class. It is from a wholly unknown farmer, who may be in debt to the Union Pacific, or who may be merely bragging about his crop.

The short of it is that if names are to be used, they must be BIG names, not small ones. They must be CLEAN names, not smirched ones. And they must be EXPERT names, not merely the names of unskilled celebrities, who have no reason to know the value of the article. When you offer the people a bell-wether, pick a good one.

THE DIGNITY ADVERTISEMENT

This is a solemn, pompous, my-name-is-enough sort of advertisement. It is written wholly from the point of view of the advertiser. There is nothing to attract or amuse or prove. The type that is used is often so indistinct that it is well-nigh invisible. There is never a catchy headline, usually no headline at all except the name of the firm. There are no explanations. The assumption is that the whole public has known since birth the history of the firm and the absolutely perfect quality of its goods.

A few firms — a very few firms — are entitled to this style of advertisement. When a corporation has lived for fifty years, it has a right to be solemn and dignified. It has the license of age. Also, any firm that has advertised continuously for ten years has a right to assume that the public knows the main facts of its business and the quality of its goods. But when a young and unknown corporation struts before the public eye in the raiment of a dignity advertisement, it makes itself absurd. It is an ass in a lion's skin, and fools nobody.

Examples of advertisers who habitually use the dignity advertisement, and who have a right to use it, are:

TIFFANY AND CO., three generations in business.

BIGELOW CARPET CO., seventy-five years.

BERRY BROTHERS, fifty-two years.

MOTT IRON WORKS, eighty-four years.

WALTER BAKER AND CO., one hundred and thirty-two years.

THE MOTHER GOOSE ADVERTISEMENT

This is the direct opposite of the dignity advertisement. It is usually written in poetry or in dialect. Apparently it is specially designed for eight-year-old children only. In most cases it appears in a series

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of verses, jingling and easy to remember, and which tell the adventures of some imaginary person. It is more frequently seen in street-cars than in magazines, and is especially suited to catch the attention of people who are not in the humor to read. A few of the best known examples are:

SPOTLESS TOWN jingles, advertising Sapolio.

SUNNY JIM jingles, advertising Force.

PHOEBE SNOW jingles, advertising Lackawanna Railroad.

BOY AND GOOSE pictures, advertising Omega Oil.

JOCULAR JINKS OF KORNELIA KINKS, advertising Korn-Kinks.

A finer species of the Mother Goose advertisement has been appearing recently. Its headline is usually a simple question, such as a little child might ask, and about some trivial matter. But it is very effective. It gives the simplicity of the old-fashioned jingle without any loss of dignity. A very good specimen was an advertisement of the "Ladies Home Journal" announcing an article by Belasco. The headline was:

HOW CAN I MAKE A CAT
STRETCH ITSELF
ON THE STAGE EVERY NIGHT?

THE SPELLBINDER ADVERTISEMENT

This species is constantly used by the best advertisers and the worst. It is used by honest men and by crooks. It is used to sell the best of goods and the most worthless. The sign of it is a headline that tells a big fact, or a general truth, or a maxim of some kind, but which has no direct relation to the goods that are being offered for sale. The headline is always irrelevant. It is always a fine-sounding phrase, true and forcible, but like the flowers that bloom in the spring, it has nothing to do with the case.

The faker on the street-corner who shouts, "This is the greatest nation in the world," and forthwith proceeds to sell small bottles of water, flavored with peppermint, to cure toothache, uses the Spellbinder method of advertising. There is no denying that this method is effective. It has sold goods since the dawn of commerce. It will always sell goods as long as the mass of people are illogical and ignorant of the nature of a syllogism. But it is a dangerous and sophistical type of advertisement. It will not stand analysis. As soon as you take hold of it, it falls to pieces. It is a mere matter of eloquence, without proof or relevancy; and the wonder is that so many advertisers of the highest class persist in

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using it, without taking pains to make it fit the case.
Examples:

ONE THIRD OF YOUR LIFE IS SPENT IN SLEEP,
Ostermoor Mattress.

3000 BURGLARS LOOSE, Savage Revolver.

GOOD HEATING — QUICK RENTING, American
Radiator.

IS YOUR APPEARANCE WORTH A POSTAL?
Adler Clothes.

THE FRENCH PEASANT IS RICHER THAN THE
AVERAGE AMERICAN, New York Real Estate
Security.

THE BEST SECURITY ON EARTH IS EARTH
ITSELF, American Real Estate Co.

NUMBERS ELIMINATE CHANCE, Equitable Life
Assurance Society.

QUALITY IS ECONOMY, Murphy Varnish Co.

DON'T GROW OLD TOO FAST, Shredded Wheat Co.

As anyone can see at a glance, these companies, eminent as they are, have no exclusive right to these headlines. Their competitors might use them just as legitimately. Moreover, there is no good reason why such companies, with big facts that belong to them and to no one else, should be compelled to go to a book of familiar quotations to get headlines.

A proper use of the Spellbinder advertisement

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was shown recently by the American Woolen Co. After making this general statement — AMERICAN MEN AND WOMEN ARE THE BEST DRESSED INDIVIDUALS IN THE WORLD — it made a fit use of this general fact by stating, "The American Woolen Company has done much to make this possible by furnishing annually more than fifty million yards of cloth at a price that would be impossible on any smaller scale of production."

THE BIG FACT ADVERTISEMENT

This is one of the most effective types of advertising. It is a type that cannot be used by fakers or get-rich-quick promoters. Like the Spellbinder type, it has a big fact as its headline, but a big fact that arises out of its own business. It has a PRIVATE fact, not a public one.

The intent of the Big Fact advertisement is to impress the public with the size and reliability of a corporation. It does not aim to get immediate trade, as much as to lay a basis of confidence. It aims to prove that this particular corporation is the largest of its kind, and therefore the most satisfactory to deal with.

The public likes to deal at the biggest store. In spite of the prosecution of trusts that is just now so prevalent, it is undeniably true that the public

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prefers to deal with a corporation that is fifty years old, rather than with a mushroom company that has no history. There is in all Americans, at least, an ineradicable instinct that favors the superlative degree, and it is to this instinct that the Big Fact style of advertisement appeals. Examples:

Reproduction of check paid to heir of John M. Carrere, for the sum of \$116,000, "The largest single accident indemnity ever paid," by the Travelers Insurance Co.

84,000 Ingersoll Watches, the capacity of the testing-room, by Robt. H. Ingersoll and Bro.

List of Thirteen Royal users of the Pianola, by the Aeolian Co.

Photo of 366-foot chimney, "the highest in America," by Eastman Kodak Co.

Rags consumed annually by 29 mills are equal to 3 times the tonnage displacement of the Mauretania, says American Writing Paper Co.

Total Assets of \$486,109,637.98, made public by Equitable Life Assurance Society.

100,000 of its stoves now in use, says Kalamazoo Stove Co.

30,000 Yale time-locks in American banks, says Yale & Town Mfg. Co.

A pair of shoes made every second, by Hamilton Brown Shoe Co.

There is another type of advertisement which is akin to this. It is not as convincing, but often very effective. It is the making of a big CLAIM instead of the announcement of a big fact. For instance, the Quaker Oats Co. advertises "3 dishes for 1 cent"; the Welsbach Co. advertises that its light will "burn 5 hours for 1 cent's worth of gas"; the Hup Motor Co. asserts that the repair cost of its \$750-car amounts to only "25 cents a day," and so forth. These assertions may or may not be true, so they cannot be ranked with facts and figures.

THE COLLEGE YELL ADVERTISEMENT

This is one of the most popular, and will probably always remain so. It is a catchy slogan, easily remembered, and suggestive of the article. The popular mind seems to crave these slogans. There is no easier way to keep a fact in mind than by putting it into tabloid form and making it jingle. Presidential elections have been won by good slogans and lost by bad ones. "Rum, Romanism, and Rebellion" probably kept Blaine out of the White House, just as "the full dinner-pail" won the contest for McKinley.

A really well chosen College Yell is the very pith of an advertising campaign. It adds a touch of enthusiasm and good-humor that is invaluable.

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Best of all, it is rememberable, which is what nine-tenths of the other types of advertisements are not. To be first-class, it must be alliterative, rhythmical, or fantastic. It must be more than a simple statement. The following, for instance, are examples of the best slogans:

DON'T TRAVEL — TELEPHONE, used by Bell Telephone Co.

THE HAM WHAT AM, used by Armour Co.

HAMMER THE HAMMER, used by Iver Johnston Co.

A KALAMAZOO DIRECT TO YOU, used by Kalamazoo Stove Co.

THE ROAD OF A THOUSAND WONDERS, used by Southern Pacific Railroad.

THE WATCH THAT MADE THE DOLLAR FAMOUS, used by Ingersol Co.

Some College Yells are too long to be first-class. For example, WHEN YOU THINK OF WRITING, THINK OF WHITING, used by Whiting Paper Co., is too clumsy. WHEN WRITING USE WHITING would be better. Some do not suggest the article, as EVENTUALLY, WHY NOT NOW? used by Washburn-Crosby Flour Co., or ASK THE MAN WHO OWNS ONE, used by Packard Motor Car Co. Some have a pretty idea poorly expressed, as THERE IS

BEAUTY IN EVERY JAR, used by F. F. Ingram Company, in advertising Milkweed Cream. Some are incredibly commonplace, such as WHO'S YOUR TAILOR? used by E. V. Price Co. And others are incredibly awkward, such as FOR SCHOOL LIFE OR LIFE'S SCHOOL, used by L. E. Waterman Co., and THE WATCH THAT'S MADE FOR THE MAJORITY, used by Elgin National Watch Co.

In advertisements meant for women only, a quaint thought, daintily expressed, has often proved effective, even though it is not structurally unique, such as HAVE YOU A LITTLE FAIRY IN YOUR HOME? used by N. K. Fairbank Co., and RUB OUT TO-NIGHT THE WRINKLES OF TO-DAY, used by Pompeian Mfg. Co. A slogan can scarcely be too simple or too jingling, if it suggests the advertised article, and if it has been established by a long series of fact advertisements.

THE ACREAGE ADVERTISEMENT

This is the full-page or two-page or sometimes six-page advertisement, which does not need to be so large to tell its story, but which is made large to impress the public. It is the advertisement of SIZE. It is the Jumbo of advertisements. Merely for the insertion of a single one of these Acreage ads an advertiser will pay a sum equal to the whole

yearly salary of a United States Senator, and once in a while twice as much.

An Acreage advertisement does not prove that the goods are good, but only that the advertiser has plenty of money and is willing to spend it. It does attract attention and give prestige, somewhat as a World's Fair gives prestige to the city that holds it. But an advertisement that is big, without any special reason for its bigness, is displeasing to many people. A magazine page should not be turned into a bill-board.

One Acreage advertisement, for instance, which recently occupied two pages of the "Saturday Evening Post," contained thirteen words and the faces of two men. Six hundred dollars a word! Such an advertisement was absurd and harmful. It was a degradation of advertising, and the time will come when no reputable advertising agent will allow his name to be connected with such a vulgar space-killer. The truth is that very few advertisements — not one in ten thousand — are worth two pages in any national magazine. It is the very essence of advertising efficiency to CONDENSE the advertisement — to cut it in two and yet to build it so cleverly that it produces the same results. LESS SPACE AND BETTER COPY — that is the motif of the future.

THE ART GALLERY ADVERTISEMENT

This style also uses an unusual amount of space, but not offensively. The main thing in it is not the copy, but the illustration. It is frankly nothing more than a pleasing picture, with as few words as possible to remind the reader of the advertiser. It is an effective species when used by a well known advertiser, not otherwise. No unknown corporation can use it.

Of the eight thousand advertisements that I classified, the best Art Gallery advertisement was one that was devised by the Prudential Insurance Company at the time that the American battlefleet made its trip around the world. It was a painting of the fleet passing the rock of Gibraltar — the usual symbol of the Prudential. Underneath were the words — "THE FLEET PROTECTS THE NATION; PRUDENTIAL LIFE INSURANCE PROTECTS THE HOME." This was timely, impressive, patriotic, and rememberable.

Several of the clothing manufacturers, notably Hart, Schaffner and Marx, are making use of the Art Gallery advertisement, as a relief from the perpetual Fashion Plate species. There is the usual well dressed young man, with the plaster-cast face, but he is drawn into an interesting picture, such as

a scene on the Levée, at New Orleans. The Victor Talking Machine Co. uses the Art Gallery type to show groups of grand opera artists. The railroads use it to show the scenery that can be reached by their lines. The Pears Soap Co. uses it frequently, showing a group of statuary or a remarkably beautiful child's face. The Cream of Wheat Co. is using it in a unique series of paintings that throw a real human interest around its products, the story being told by the picture and not in words. Colgate and Co. used it in one notable instance, when they displayed stupendous cans of talcum powder towering above the snow-clad Alps.

THE TRADE-MARK ADVERTISEMENT

This is very different from the Art Gallery species, which is designed mainly to attract and please the public. The Trade-Mark ad is written wholly from the point of view of the advertiser, not the reader. It takes the interest of the public for granted. It also takes the quality of its goods for granted. It assumes that the public knows about the goods and is anxious to buy them, but that some insidious competitors are trying to palm off goods of inferior quality. To prevent this deception, therefore, the advertiser gives the public a certain

symbol, by means of which the real goods can always be identified.

Thus the Trade-Mark advertisement is of very little value when (1) the goods are no better than the competitors' goods, and when (2) the public is not especially interested. As a rule, this type of advertisement should not be used to establish an article in popular favor; but can be of much service when once the popularity of the goods is established. The symbol that is adopted must be simple and rememberable. It must be distinctive and not like half a dozen other symbols. And it ought in some way to suggest the goods or the name of the corporation.

H-O and NABISCO are instances of the best class of symbols or trade-names. They are unique and suggest the name of the company. HYDEGRADE and R & G CORSET suggest the name, but are not unique or rememberable. UNEEDA, on the contrary, does not suggest the goods or the company, but it is unique and has been amazingly successful. Others of the same style as UNEEDA are ZOZODONT, CREX, ZU ZU, and SAPOLIO. ROYAL, as applied to a baking powder, is said to be worth more than eight million dollars; but the word itself was accidentally chosen. So with the symbol REGAL; it could have been popularized with less cost if it had been a more suitable word. PROPHYLACTIC seems

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at first sight to be as bad as possible, but it is catchy with dentists, who have a fondness for technical words. OCCIDENT, as applied to a flour, and MYOPIA, as applied to a collar, are inexcusable. BLUE LABEL, as applied to preserved goods, is not distinctive. Any competitor who advertised a RED LABEL would confuse the public. So with the Stetson Shoe's RED DIAMOND; any other shoe manufacturer may cut down its value by adopting a RED STAR or a RED CROSS. Already a big "A" is used as a trade-mark by the American Cigar Co., the Alvin Mfg. Co., and the American Writing Paper Co. Worse still, the Keystone Watch Case Co. advertises three different trade-marks of its own; and the Scott & Williams Co. advertises four, as though the public had nothing else to do except to remember trade-marks.

THE GUSH ADVERTISEMENT

The cause of this style of advertisement is a too easy flow of poetical language. It is found frequently in the Southern States and is effective there. It would probably be effective in South America or Mexico. But in all northern countries, where there is less exuberance of language, it can have little or no influence upon the public.

The Gush species is permissible if there is a uni-

versal sentimental interest in the advertised article. In the pen-picture of a piano, or in the description of scenery, a writer may and should be emotional. He may legitimately say that "with the Phrasing Lever of the Angelus you bring forth the Soul of Music," or he may say that Lake Tahoe is "pure as a virgin's tears." There should be more sentiment, much more, in advertising. There may even be pathos, when pathos is justified. But in the following instances the use of the Gush type of advertisement was silly and futile, as the goods are not of such a nature as to warrant such language:

"A veritable restorer of recreative and soothing potency," used to describe Malt-Nutrine.

"The mighty Oliver Typewriter

With Power for every Need."

"The finest food on earth," used to describe Snider Pork and Beans.

"Man's Greatest Pleasure — His truest gratification, everywhere in the civilized world, is in the use of Pears' Soap."

"Sweet as the lily that blooms in July — light as the golden sunbeam — delicious as the fairy-food of fancy, are Nabisco Sugar Wafers."

"Its advertising columns are the show-place of the Universe," used to describe the "Cincinnati Enquirer."

THE DICTIONARY ADVERTISEMENT

This is somewhat akin to the Gush species, but instead of being emotional and rhapsodical, it is learned and dignified. It revels in big words—abstract words—jaw-breaking words. It is designed apparently for college professors only. Usually it is the work of some very young and very verdant writer, who is trying to give his first advertisements an air of wisdom and experience.

In conveying a great thought to a limited number of very learned people, this form of advertising is permissible. It would be effective in the "North American Review" or the "Atlantic Monthly." But to reach the mass of people who read the popular magazines it is a sheer waste of words and money. So far as ninety-nine readers out of every hundred are concerned, it might as well be printed in Sanskrit.

Possibly, this style may be used to sell encyclopædias. It was, at any rate, used largely in selling the last edition of the ENCYCLOPAEDIA BRITANICA. Here, for instance, is a sample sentence of that advertising: "The lecture-rooms of a University and the laboratories of an institution of research are fountain-heads inaccessible to all but a small minority; and, although that minority in-

cludes students who will in turn become teachers, it is not possible that in every part of the English-speaking world education of more than the most rudimentary kind should be available to all who have the intelligence to assimilate it."

The very able and well sustained advertisements of the Bell System of telephony are now and then of the Dictionary species. This headline, for example, is distinctly of this sort — THE SIXTH SENSE — THE POWER OF PERSONAL PROJECTION. In the body of this ad the statement is made that the Bell telephone "extends your personality to its fullest limitations — applies the multiplication table to your business possibilities." This kind of language is Choctaw to most people and there is good reason to believe that it seldom or never sells goods.

Still, a national telephone system is a vast thing and may require vast language. But there is no reason why the Jackson Automobile Co. should say that it has been "gradually preempting the special prerogatives of the costliest cars," or why the Mayhew Furniture Co. should say that "artistic fidelity and material integrity are not abstractions in the building of Mayhew furniture."

Least of all should the Dictionary style be used in appealing to women. A woman's mind is not influenced by abstract reasoning. One striking

instance is more effective with her than a natural law. One wee little fact that she already knows will sway her more powerfully than the latest scientific hypothesis. She will pay little attention, therefore, when the Armour Co. advertises that "the art of Basting is based on certain definite fundamental principles of chemical action." Neither will she be likely to take quick action, when the White Enamel Refrigerator Co. tells her that "Infant Mortality Would be Greatly Reduced, if all homes were equipped with Bohn Refrigerators." She would be much more likely to act if she were told— GET A BOHN REFRIGERATOR IF YOU DON'T WANT YOUR OWN BABY TO DIE.

THE APRIL FOOL ADVERTISEMENT

The distinguishing mark of this species is a headline or illustration that has no connection with the subject. Its aim is to trick people into taking notice of it. Apparently there is nothing in the goods to interest the public, so the advertiser throws in a picture of the Eiffel Tower or an ostrich — anything that happens to be handy — to brighten up his advertisement.

The result is an advertisement that may be very catchy and attractive, but that is almost always quite worthless as a seller of goods. It does not

create a strong impression. It does not convince. It divides the reader's mind, and the part that is interesting is not the part that is of any value. Worse still, it gives a shock to the mind. It shows you a fine picture of the Eiffel Tower and then, when your attention is secured, it says, "April Fool! I only want to tell you about the Smith brand of shoe-laces."

An aeroplane, for example, is used to draw buyers to Peters' Chocolate. A marching regiment leads the way to Colgate's Ribbon Dental Cream. Two cats playing checkers remind you of the Ostermoor Mattress. The Venus de Milo stands as the sign-post of Kellogg's Toasted Corn Flakes. The Statue of Liberty holds her torch so that you may see the Seaboard Air Line. And a sketch of Noah Webster is supposed to lure you into the purchase of a Faultless Night Shirt.

One extraordinary ad of the April Fool type holds up (1) a picture of a house that is falling down. The headline asks the question (2) "Is your foundation faulty?" Next comes the statement that (3) "Ninety-eight per cent of Life's Failures can be Traced to Faulty Foundations." Wandering still farther in this confused maze, you find this good advice: (4) "Mothers, Build well the Foundations of your Children." And finally, you are given a

quick jerk from the theoretical to the practical and told to give the children (5) "Plenty of Egg-o-See."

Two advertisements appeared lately with the headlines THE MAN and THE DOLLAR. These, instead of being announcements of a new savings bank for men only, as you would naturally suppose, were intended to sell the stock of the Consolidated Motor Car Co. And a highly moral advertisement which carried the headline A LIFE TO BE SATISFACTORY SHOULD BE STARTED RIGHT turned out to be an appeal to buy Borden's Condensed Milk.

Sometimes there is a REAL connection between the title and the contents of the advertisement, although the two are at first sight quite different. Such are once in a while fairly effective. A picture of a mother and her two little children, all three at a piano and singing, is used to call attention to the Travelers Insurance Co. The picture of a pretty woman in the case of a watch is used in the same way by the Prudential, the aim being to suggest that a father should insure his life for the sake of his wife and family. A very handsome Wedgwood cheese-dish is used to attract the eye to a description of Lea & Perrins Sauce, but the two are linked together by the reminder that a little of the sauce

on cheese is delicious. This is legitimate and sale-making.

THE BULLETIN ADVERTISEMENT

This is a very simple and effective form. It is an announcement of some fact that concerns the advertiser or his goods. It has the interest and the force of news. Usually it is not well written. It is too heavy and dignified. But if it were written by a first-class reporter, it would be read by almost everyone and produce telling results.

It is a Bulletin ad when the Remington Arms Co. announces its ninety-third birthday, or when the American Telegraph and Telephone Co. announces the coöperation of the Bell telephone and the Western Union telegraph. It is a Bulletin ad when the Eaton-Hurlbut Paper Co. announces the winner of a contest in which 30,134 people took part, in which \$1730 was paid for the best letters on "Eaton's Hot-Pressed Vellum."

Most advertisements of world-tours are of the Bulletin species, usually illustrated by a picture of the ship or of a scene in a foreign country. When Francis H. Leggett & Co. published a telegram sent by it to President Taft, endorsing Wiley as the "great champion of pure food," it used the Bulletin type of advertising with good effect.

An example of the pompous style of Bulletin, which totally spoils the news effect, was shown by the National Casket Co. It announced that it was about to advertise, so that the public might know "how its broad, progressive, enlightening policy identifies with National products Funeral Directors of highest principle and ability everywhere." In such an advertisement the news is swallowed up in the brag.

Naturally, this kind of advertising can only be used on special occasions. To use it too often is to reduce its force. When Frank A. Munsey, for instance, printed a Bulletin on the cover-page of "Munsey's," announcing that this was the best issue of the magazine that he had ever produced, the result was electrical. But had he printed a similar Bulletin several months later, there would have been little result and the effect of the first one would have been spoiled.

Many firms that advertise a new idea, or a new commodity, fail to put their advertisement into the form of a Bulletin. They lose the news effect, to which they are entitled. The Hoggson Brothers, for example, in their very well written ads, fail to make the full use of the novelty of their service. There is news and novelty in the fact that one firm can plan, build, decorate, and furnish your house,

yet the ad writer of the firm assumes that the Hoggson method is well known and commonplace.

THE HEART-THROB ADVERTISEMENT

Here we have an appeal to some tender emotion — the love of the mother for her child, for instance, or the love of a young man for his bride. It is wholly an appeal to feeling and is invariably illustrated by a picture of sentiment. In advertisements designed for women this form of advertising is sure and effective. It should be used much oftener than it is.

One of the best ads of this type is the one used by Kellogg's Toasted Corn Flakes — a picture of a sweet-faced girl clasping a sheaf of corn, and this headline — THE SWEETHEART OF THE CORN. And one of the silliest ads of this type is one used by the same firm, which shows a picture of a simpering girl, a cluster of flowers, and a package of Corn Flakes, with this headline — THREE DAISIES.

The Heart-Throb species is used with fine taste in the advertising of Jell-O. The illustrations by an artist of sentiment, Rose O'Neill, with faces that are real and fascinating, show what can be done in the way of making advertisements of human interest. Some of the ads of the Edison Phonograph, too, showing a family group listening in a darkened

room to the music of the Phonograph, have a very effective sentimental interest.

We find the Heart-Throb style used not only by the Mellins Food Co. and the Springfield Metallic Casket Co., which seem to be rightfully entitled to it, but also by other companies that sell non-sentimental goods. The American Radiator Co., for instance, pictures a newly married couple standing inside a wedding ring and gazing at a radiator. The Anderson Electric Car Co. shows one of its cars outside a church, just as the bridal couple are about to enter it. The Waterman Co. has even thrown a glamour of sentiment around its pen by portraying it as the "go-between," having "the fellow" on one side of it and "the girl" on the other; each is writing to the other with a Waterman pen. And the Washburn-Crosby Co. comes close to having a Heart-Throb advertisement when it prints a picture of a pretty child, with long curls, using "real flour" to make her cake.

THE GLAD HAND ADVERTISEMENT

As the Heart-Throb style is mainly for women, so this style is mainly for men. It is anecdotal, conversational, and often slangy. There is no dignity in it and very little information, but it looks interesting and sociable. Its language is breezy

and convivial; and it is such a relief from the ordinary dull and stale advertisement that it is often very effective and a quick sale-maker.

Sometimes it is no more than a funny story. The Colgate Co. tells of the small boy who said to the dentist that he wished the tube of dental cream were three feet long. The Gillette Co. tells of an incident on a sleeping-car, when an unfortunate young bridegroom had to go for three days without a shave. And the Red Raven Co. gives a conversation between a father and son, the son having been at a banquet the night before, and escaped the after-effects by taking a dose of Red Raven.

This style seems to be especially popular in the advertising of tobacco and cigars. The R. A. Patterson Tobacco Co. has been using it to a slight extent in the selling of its "Lucky Strike" tobacco, getting the Glad Hand effect mainly from the illustrations. The R. J. Reynolds Co. has been using it to the fullest extent, pouring out such a spatter of slangy talk as has seldom been seen in any national publication. Several of its headlines were as follows:

WELL, WELL, THIS SURE IS STACKIN' UP
AGAINST A GOOD THING.

HERE'S TOBACCO THAT SURE STRIKES 13.

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OLD MAN, HERE'S THE GRANDEST TOBACCO I EVER DID SMOKE!

There is a decent limit, of course, to this sort of thing. An advertisement can be sociable without telling you to "beat it while your shoes are good to the corner smokery and swap ten cents for a joy smoke."

THE GENTLE RAIN ADVERTISEMENT

This is a most admirable and effective species. It is not startling nor unique nor powerful; but neither is it dull nor uninteresting. It does its work quietly, without breaking any records or making any fuss. It must appear often to produce good results. A single insertion is of little value. Used persistently it is sure to create business. It is like the GENTLE RAIN, not like the heavy downpour, and it will always produce a crop if it comes down often enough.

This class of advertisement usually portrays some better way — some finer convenience. It slowly builds up desire in the minds of the readers. It comes to people from their own point of view. It does not bore you with shop-talk or try to din a trade-mark into your ears. It just shows you

something nice and makes you want it. It has often taken a luxury and taught the nation to regard it as a necessity of refined living.

The advertisements of the Standard Sanitary Mfg. Co. are excellent specimens of this sort. Its pictures of dainty bathrooms, with ladies in pretty night-dresses and kimonos, having their hair dressed, have been irresistibly attractive to feminine readers. Almost all the recent advertisements of the Ivory Soap Co., too, have been of the Gentle Rain type. In one ad a lady is shown cleaning her piano with this soap. In another she is scouring a white parasol. In a third she is renovating a soiled pair of kid gloves, and in a fourth she is washing the baby.

The Gentle Rain type teaches people more luxurious habits. The General Electric Co. shows a picture of a man sleeping soundly on an August night, because of an electric fan on his bureau. The Macey Co. paints a series of well arranged parlors, each having as a central feature a Macey Book Cabinet. The Western Union lures you into the Night Letter habit by a series of wife-and-family sketches. And under the mild but steady influence of this species of advertising, the American public is slowly learning to buy fireless cookers, electric flatirons, vacuum cleaners, piano players, phonographs, etc.

THE LINGO ADVERTISEMENT

This is the sort that belongs in a trade paper, if it belongs anywhere. It is generally not illustrated and its copy is all shop-talk — the jargon of that one corporation or of the trade. It does not belong in any popular magazine and has no interest of any kind for the general public. It has the appearance of being written by the engineer or the bookkeeper. It is always prosy, technical, and packed with self-praise.

The name of the article or of the company is repeated over and over, in these advertisements, as though it were a fetish. In one Lingo ad, for example, used by the Burroughs Adding Co., its name is repeated seventeen times; and in one page advertisement of Mayhew Furniture, the name Mayhew is repeated THIRTY-TWO times.

The writer of the Lingo ad never thinks of his audience. His aim is to satisfy the technical expert of his own firm, apparently. Speaking to the readers of "Munsey's," for instance, the Dodge Mfg. Co. recommends its "Dodge Standard Iron Split Pulleys with Interchangeable Bushings." And the Hupmobile Co., speaking to the readers of the "Saturday Evening Post," announces that its cars have "four pinions on the differential," "adjust-

able ball housing for universal joint," and that its "radius rods have square lock nuts on transmission ends."

Needless to say, the Lingo ad is not worth its cost—usually not one-tenth its cost. It is a misfit. It is not really an advertisement at all, but only a mess of shop-talk, hashed to the proper size by men who have no conception of the nature or function of an advertisement.

THE CATALOGUE ADVERTISEMENT

This is an improvement upon the Lingo species, as it is always illustrated with a picture of the goods; and as it generally has descriptive matter only, it has the appearance of having been taken literally from a trade catalogue. It has no fads and frills. It is the simplest of the simple and the plainest of the plain.

An immense number of advertisements are of this nature. Most ads of silverware, tools, engines, boots, shirts, collars, garters, and even kodaks and furniture, are apt to be of the Catalogue variety. There is no valid reason why this should be so, as this form of advertising is not very effective. It reaches few except those who are already inclined to buy. But it persists because it is easy to make. It has the negative virtues. And for those who are

afraid of originality and cleverness, it seems to be highly satisfactory.

It is one of the oddities of present-day advertising that able men of business, careful about all other expenses, are so wasteful in paying money for these inefficient advertisements. No ad seems to be too uninteresting, too crude, too trivial, to be scattered abroad in dozens of magazines, at enormous expense. There are no worth-while results from these home-made advertisements. They cannot compete with the work of professionals. They survive, not because they are in any sense fit, but because there are still many business men who have no appreciation of the possibilities of advertising.

THE CARTOON ADVERTISEMENT

Here we may see advertising of the highest quality. Here we have, not a mere heap of raw materials, but an attempt to shape the raw materials into a pictorial form that is attractive and easily remembered. This type of advertisement cannot be made by the engineer or the bookkeeper or one of the clerks. It can only be made by a man of imagination. At its best it can only be made by an advertising genius.

To make a large idea simple and noticeable, there is no other species of publicity that can com-

pare with the Cartoon. Its effect upon the public mind is tremendous. Cartoons have won elections, changed national policies, overthrown political leaders, and deflected the whole national current of thought. Let the cartoonists in any self-governing nation unite for one month in assailing the existing government, and that government will be overthrown.

The power of the Cartoon is not yet fully recognized in advertising circles. It is more often used merely as a picture than as an appeal and an argument. It is not as confidently relied upon as it can be. Advertisers of the old-fashioned type do not take it seriously, and often prefer a dull and worthless page of shop-talk to a clever and convincing Cartoon.

One of the simplest kinds of Cartoon advertisements is the picture of a blackboard, on which a fact or sum is displayed. This is crude, yet it is used by the salesmen of Peters' Chocolate and the Gillette Razor. Another very simple kind is the picture of the article itself, with one or more people pointing out its good qualities. This primitive type is widely used. It is better than the Catalogue species, as it adds a trifle of human interest to the picture. The Singer Sewing Machine Co. pictures a machine, with its lady owner displaying its handi-

ness to a visitor. The Warner Auto-Meter Co. shows an automobile with a bystander pointing to the Warner Meter. The Standard Oil Co. has one that is slightly better than this, to advertise Polarine. It shows an automobile, then, following an arrow pointer, an auto engine, then a picture of a cylinder, and finally an oil-can. The idea conveyed by this series of four pictures is that you can trace many automobile troubles back to the oil-can, and therefore ought to use the best quality of oil.

A better grade of the Cartoon ad is made by showing the article itself, but with some fanciful illustrative idea added to it. The Snider Preserve Co., for instance, has an athletic young girl drawn on top of a pork-and-beans can. The Abbott-Detroit Motor Co. has a picture of its car literally spanning a map of the United States. And the Victor Co. has a photo of one of its machines, into which are woven the faces of twenty-eight opera singers.

Sometimes the article itself is used in a fanciful way. The Smith Premier Co. has a picture of a globe, on which the continents are constructed by the grouping of big and little typewriters, the headline being — "WORLD-WIDE DISTRIBUTION." The American Telephone and Telegraph Co. shows a Bell System sign, with the headline—"THE SIGN-BOARD OF CIVILIZATION." And the Burroughs

Adding Machine Co. has a very effective picture of a mass of letters and papers falling from a desk and being caught by an adding machine. Its headline is — "SHIFT THIS BURDEN TO THE BURROUGHS."

The higher types of Cartoon ads are those that do not give a picture of the article itself, but a cartoon that tells the IDEA of the article, from the point of view of the public. The Ostermoor Co. shows a row of people walking to business, half of them bright-faced and the others tired and sleepy. Underneath is the head-line — "PICK OUT THE OSTERMOOR SLEEPERS." The Peck-Williamson Co. shows "the Ghosts of Winter" being chased away by the thought of an Underfeed Heating System. And the Postum Cereal Co., which is especially fond of cartoons, shows a lighthouse that warns human ships away from the rocks of coffee.

THE EYE-KILLER ADVERTISEMENT

This is a favorite among advertisers who prefer to waste money rather than to get help from an advertising expert. It is distinguished by (1) an abundance of matter in very small type; (2) white type on a black surface, or (3) an obscuring of the lettering to secure a decorative effect.

The makers of this sort of advertising forget that the first duty of an ad is to be SEEN. It must be

noticed and understood, otherwise it is not an advertisement, but only a contribution to the magazine business. The type in an ad should be as large and as plain as possible. Fancy types are artistic mistakes. Not one person in a million is a type collector. An advertisement should be easy to read, and it should enable a reader to get at a glance the gist of its meaning.

Some ads of the Eye-Killer species look as if the advertiser had made a bet with the printer that a certain great volume of stuff could be jammed into a certain space. The National Boat and Engine Co., for instance, had a two-page ad which was pyramided in the following way. First there was a wash drawing which covered four-fifths of the space. Nine photos were thrown on this. A coupon filled up one corner. Then, on top of the whole aggregation, were eight hundred and thirty-nine words of copy. All this in a space eight by eleven inches! Plainly, what this company had in mind was not an ad, but a book.

The Oliver Typewriter Co. in an advertisement that eulogizes its "Printype," as being "restful to eyesight," crams seven hundred and fifty-eight words and two illustrations into one regular-size page. Two New York merchants — Tiffany's, and Lord and Taylor — make a fad of small and obscure type,

under the impression that in this way they obtain dividends of dignity. The Shredded Wheat Co. has been showing an impressionistic composite photo of its factory and Niagara Falls. This effect might be secured by an advertising man who was also an artist; but it cannot be obtained by a printer and a photographer.

Quite a few advertisers are partial to white lettering on a black surface, although any optician will tell you that this makes hard reading for the eyes. The John Church Co. frequently uses white type in the advertising of its Everett piano. So does the Shaw Stocking Co. in its endeavors to sell "Shawknit Socks," and the Globe-Wernicke Co. in the marketing of bookcases. The J. M. Lyon Co. had a white-type ad of silverware which I could not read at a distance of fourteen inches. Pearline, too, is actually expecting the public to read a series of half-page ads that are white-typed on a light gray background.

THE GUARANTEE ADVERTISEMENT

This species has become quite numerous in recent years, although it is not a new device. McCormick used the Guarantee in advertising his first reapers, seventy years ago. The department stores led the way, in taking goods back that did not suit; and to-day a large number of merchants make a general

offer in national magazines to send goods on approval and to guarantee that the goods will be satisfactory.

This can be done with much less risk than you would naturally expect. The average man or woman is honest. Joseph Fels once told me that he had sent out more than two million cakes of soap, each with a slip inside the wrapper, offering the money back if the soap failed to do its work; and only three customers came back for the money. He investigated these three cases and found that one was a newly arrived immigrant, who thought herself entitled to the soap as a present from the grocer; the second was a child, who got the money back as a joke, and the third was a thief.

The Guarantee advertisement means that the merchant trusts both his goods and the public. It is the most daring of all ads and one of the signs that business is on a higher plane, morally, than any other activity of man. No preacher offers the pew-rent back to anyone who does not like the sermon. No university offers the fees back in case its instruction proves to be of no practical value. And no public official offers to resign in case he proves to be incompetent.

But the J. R. Keim Co. ventures to say, speaking to anybody in the United States, "If any fault develops in any Shackamaxon fabric at any time,

we will make it good." The Holeproof Hosiery Co. says to everybody: "Here, buy a pair of our sox. Wear them six months. If there is a hole in them, bring them back and we'll give you a new pair." The United Roofing & Mfg. Co. gives an insurance bond with every roll of its Congo roofing, obliging itself to give a new roll if there is less than ten years' wear. The Ostermoor Co. captures customers by offering "thirty nights free trial" of its mattresses. The Regal Shoe Co. varies the method by giving a "Specifications Tag" with every pair of shoes, guaranteeing that the materials used are of a certain quality.

Even ready-made clothes are now guaranteed to "fit, satisfy, and please," by the Royal Tailors. Even trunks, which are at the mercy of highly skilled baggage-smashers, are sold with a certificate of guarantee, by the Neverbreak salesman. And one confident firm in Buffalo is actually offering its Barcalo beds with a guarantee of thirty-five years' service.

THE HALL OF FAME ADVERTISEMENT

Here we find that the advertiser, too impatient to wait for the verdict of posterity, has given us a photo of himself. He does not exactly say "My face is my fortune," but he does say "look at my face and

you will buy my goods." In spite of the fact that this species of advertising is universally used by fake doctors and swindling promoters, there are several highly reputable advertisers who have made it their favorite method of publicity.

In a few instances the Hall of Fame ad is the best suited and most efficient. Those who claim to show a royal road to beauty or strength are naturally expected to appear before the public. A Woodbury, or a Sandow, or a Susanna Cocroft are expected to come out in front of the footlights.

Some very old and well known corporations could use this form of advertising with good effect. Tiffany's, for instance, is proud of "three generations in business." Why not show the photos of the three Tiffanys? This would be interesting and dignified. The "Saturday Evening Post" makes good use of the face of Benjamin Franklin at the head of its editorial page. The photos of Disston, McCormick, Howe, Hoe, Oliver, Steinway, Chickering, and other pioneers of industry might well be shown by the corporations that represent those men to-day. It may, perhaps, be taken as a safe rule that the photo of a LIVING man should not be shown, except on some special occasions. Neither is there any apparent reason why the face of a bald-headed man should sell shoes; nor why a fat man's face should

sell chewing-gum; nor a fiercely mustached face should sell talcum powder. If the same amount of money had been spent on appropriate trade-marks, the sales would have been larger.

THE STRAIGHT TALK ADVERTISEMENT

This is the species in which the advertiser speaks to the public in the first person singular. He says: "I want you to know about my goods and how I make them." He tells the inside facts about his business and his methods. He does not merely brag. He talks reasonably. He plainly aims at giving you a fair idea of a fair business.

This type of advertising, at its best, is very efficient. It CONVINCES. It does more than make a good impression. It is so direct, so personal, so urgent, that it is apt to create immediate business. It is an especially fine method of advertising for retailers to use in local publications, as the famous "Tom" does in Chicago. But experience has shown that it will bring results in national magazines. The public loves to be talked to directly and confidentially.

The greatest danger that befalls the straight talk ad is boastfulness. How to recommend your own goods without bragging — that is the problem. It is better to underestimate than to overstate. It is

better to say "only three breakages last year" than to say "not one breakage last year." The Chalmers-Detroit Motor Co. tells the public that it made nine per cent last year, and that the average cost of repairs per car for the year was \$2.44. The Spencer Heater Co. frankly says, "Our heater probably costs more than any other heater, but —." The Enoch Morgans Sons Co. shows the public the instructions it gives to its salesmen of Sapolio. Jones, the sausage man of Fort Atkinson, Wisconsin, prints a photo of his farm and tells you the names of several of his famous customers. Macbeth admits that he makes poor lamp-glasses sometimes, but says that he does not put his name on them. All these are instances of the straight talk ad in its proper use.

THE EXHIBIT ADVERTISEMENT

This is an advertisement built around a picture, and the picture is in itself an evidence of the value of the goods. It is a very efficient type of advertising. It is attractive. Often there is a story in the picture. It is convincing. You can see the proofs right before your eyes. And a single insertion will often bring very profitable results.

It is an exhibit ad, for instance, when the Reed & Barton Co. shows the "Roosevelt Cup," which was

the American trophy at the Jamestown yacht races, or when the Locomotive Co. shows the trophy that one of its cars won at Philadelphia, or when the O'Sullivan Co. shows an amateur advertisement of Rubber Heels that won first prize in a contest.

The Ansco Co., to advertise its films, shows a sample picture taken by an Ansco film on a rainy day. The Barrett Mfg. Co., to advertise its Tarvia road covering, shows a series of pictures of tarviated roads in different States. The Standard Paint Co., to advertise its Ruberoid, shows a Ruberoid-roofed building which stood uninjured, while other buildings on three sides of it were burned. The Southern Cypress dealers show many pictures to prove that Cypress is the best all-round wood on the market. The White Co., to advertise their motor trucks, show a long line of them standing outside some well known store. And so forth. All these are fair examples of the exhibit ad at its best.

THE BIG IDEA ADVERTISEMENT

This is a high-grade brand of advertising for high-grade people only. It consists mainly of a very comprehensive idea, such as would naturally occur to a man of deep thought, when he considered the goods that are being offered for sale. Such an ad gives prestige. It does not make any immediate

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business; but it dignifies the article that is being advertised. It is not especially effective in the light, frivolous sort of magazines. In the main it is for men and women over forty years of age.

The best instances of this type may be seen in the advertisements of the American Telephone and Telegraph Co. This remarkable series has held up, one after another, the Big Ideas that are suggested by a national telephone system. It has put the whole matter of telephony upon a higher level, in the minds of the mature men of the nation. In one of these ads, for instance, the headline is—"THE ORBIT OF UNIVERSAL SERVICE," and it is shown that the total distance travelled by Bell Telephone messages is greater—forty times greater—than the distance travelled by the earth in its yearly belt-line around the sun. Other typical headlines in this series are:

IN TOUCH WITH HIS WORLD.

FINDER OF MEN.

CIVILIZATION — FROM SIGNAL FIRE TO TELEPHONE.

The Remington Typewriter Co. used the Big Idea advertisement when it pictured its typewriter as "woven into the fabric of trade." And the Smith Premier Co. also used it under the headline, "THE WORLD GETS WHAT IT ASKS FOR," showing that

the demand for greater speed has produced the Olympic, the "Twentieth Century Limited," the Telephone, and the Smith Premier typewriter.

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These twenty-five varieties will account for almost all the advertisements in the national magazines. They are not intended to include the advertising in street-cars or on bill-boards. The latter are of a different nature and require a separate investigation.

These various styles of advertising may be condensed into three main classes:

- (1) Advertisements written from the standpoint of the ADVERTISER.
- (2) Advertisements written from the standpoint of the GOODS.
- (3) Advertisements written from the standpoint of the PUBLIC.

Those of the FIRST class are the least efficient, and those of the THIRD are the most efficient. The FIRST says to the public, BUY YOUR GLOVES FROM ME. The SECOND says, THESE GLOVES ARE THE BEST. And the THIRD says, CUT DOWN YOUR GLOVE BILL.

The ideal advertisement, if I may use one last illustration, is like a HARPOON. It has a sharp

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point. It is thrown at the right instant. It is aimed at the right place. It hits. It sticks. It pulls. It lands the thing it was aimed at. At the least cost, and with the least effort, it does the work.
THAT IS EFFICIENCY.

CHAPTER TEN

THE FUTURE OF ADVERTISING

THERE will be more advertisements in the future, not fewer; and they will be better, not worse. Five years ago we thought that the consolidation of industries would greatly decrease the quantity of advertising. We believed that advertising was based wholly on competition; and most of the big consolidations thought so too.

But the events of the last few years have made us more confident as to the future of advertising. We see now that it is not based on competition. We see now that even if every industry evolves into a monopoly, the monopolies will still have to advertise to retain the confidence and goodwill of the public.

Our big business men have recently discovered a very startling fact. They have found that while a little corporation **MAY** advertise, a large corporation **MUST**. As soon as any corporation masters its competitors and controls its output, the public is afraid of it. All the irresponsible writers and

talkers in the country begin at once to abuse and torment it. To save its life, it has to be sociable and friendly. Like the big elephants in the Zoo, it has to eat peanuts and do tricks, to show everybody that it has no enmity to the human race.

As well might a colony of ants build their nest in a public roadway, and expect to prosper, as for a corporation to hope to monopolize a public necessity and yet remain dumb and mysterious about its policies. As compared with the nation, the biggest corporation is no more than an ants' nest. Even the Standard Oil Company has only one two-hundredth part of our national wealth. And just as Thomas Jefferson destroyed American shipping, just as Andrew Jackson destroyed the United States Bank, so the political leaders of our day will destroy any corporation that has brought upon itself the special hatred of the public.

Most of the big corporations, very likely, have learned their lesson. They will advertise and, what is more, they will, by their great wealth and their spirit of efficiency, improve the quality of advertising. They will give experts a chance to do the best that can be done. There will no longer be any limit to the quality of an advertisement, except the limit of human skill.

Already the Equitable Life Assurance Company

has begun the habit of printing, as an advertisement in national magazines, its annual report. Other corporations will follow suit, now that many of them have more than twenty-five thousand shareholders. A Western Senator, too, recently secured his own election to Congress by a campaign of self-advertisement. This is a significant straw to show us which way the advertising wind is blowing. Now that political machines have grown to be unpopular, every candidate for office is being compelled to make his appeal directly to the voters, and there is no way to do this so effectively as by advertising. As to whether this political advertising will do more harm than good is another matter. The gain in quantity will probably be more than offset by the loss in quality, as the standards of the officeholder are invariably lower than those of the manufacturer and the merchant.

There will be more advertising by cities. The surprising results that Buffalo, Kansas City, Dallas, Des Moines, Memphis, and other cities have secured through advertising are stirring up imitators. These pioneer cities have learned that a series of advertisements, displaying their local advantages, is not only effective in attracting new people, but also in spurring up and harmonizing their own citizens.

The various States, too, will probably begin to

advertise. Iowa and Florida, for example, would be greatly benefited by a campaign of self-advertising. Iowa needs publicity just at this time, because it is the only State that has lost in population. And Florida needs publicity because it is the least known and most misunderstood State in the Union.

As for international advertising, we have scarcely begun to think of it. But we make fully four hundred millions of dollars in profits on our foreign trade, which is a good beginning. No doubt, if we spent two weeks' profits every year on world-advertising, we could make much more. What we sell to foreign nations at present is the fruit of the soil, not the product of the factory. Only TWO per cent of our manufactured goods are sold abroad.

The great factories of the Eastern seaboard are closer to Europe than they are to Texas; and reciprocal trade is now the ideal of all progressive nations. We may, therefore, expect to see a vast expansion of foreign commerce, with the advertising expert preparing the way.

Some sort of advertisements are now known in all parts of the world. There are advertising boards at the very gates of the Emperor's palace, both in Berlin and in Vienna. Even in Tokio, at the doors of the temples, the towels that hang at the sacred fountains have advertisements printed upon each

end. And there is no doubt that as the outside markets gradually open to American goods, our advertising men will be able to stimulate trade and raise the standards of living in foreign nations, just as they have done at home.

Bear in mind that there was not even a NATIONAL market for American goods until twenty-five years ago. There was no transcontinental railroad until 1869. There was no national magazine, of large circulation, until a dozen years ago. Who, then, can tell what will be accomplished in international commerce by the time that your baby boy, now lying in the cradle, shall have become a voter?

In the United States advertising has already evolved from Chance to System, and it is about to evolve from System to Efficiency. It has developed from noise to sense, and from humbug to sincerity. Not many years ago the motto of the advertising world was that cynical jest of Ouida's: "There is nothing that you may not get people to believe, if you will only tell it to them loud enough and often enough." This year the best applauded motto at the annual convention of Ad Men was — "Tell the truth."

There are some advertising experts who say that the master-word of the future is STRATEGY. Possibly they may be right, but strategy must mean

something more than a circumvention of the public. The very word strategy has a flavor of trickery and war. It means that you have got the better of someone, by superior smartness. And so it is not as appropriate an ideal as Efficiency, in a nation that is shifting from competition to co-operation.

Whether we call it Strategy or Efficiency, matters little. But the thing we want in the advertising of the future is a BETTER way to do what we are doing now. When Howe put the eye of the needle in the point of the needle, he found a better way. When McCormick hitched a team of horses to a reciprocating scythe, he found a better way. When Mergenthaler created a machine by means of which type can be made instead of set, he found a better way. When Westinghouse used air instead of iron chains to operate the brakes of railroad trains, he found a better way. And so, in the advertising world, what we may expect in the near future is a period of inventiveness. BETTER WAYS OF DOING THE SAME OLD THINGS — that is the motif of the future.

There are once in a while big business facts that must be expressed in some novel and striking way. For instance, the New York Telephone Company began in 1910 a lavish campaign of improvement in

the city of Buffalo, and wanted to let the Buffalonians know what it was doing, in some way so that everybody would really take notice. I happened to be called in as an expert, and suggested that for the next six weeks all payments should be made in NEW MONEY. The Company was paying out at that time more than four thousand dollars a day. This amount, put out for six weeks, would compel everyone in the city to notice the new money; and I had it paid out in small bills, so that it would travel faster. In making change the Company also paid out new silver and fresh crisp bills, so that at the end of six weeks fully two hundred thousand dollars had been put in circulation. The new money was everywhere. It was very conspicuous, for the reason that there is very little money in actual circulation in any city. There is less than forty dollars per capita in the nation, and nine-tenths of it is locked up. Then, when the people of Buffalo were ripe and ready for an explanation, I flashed a bulletin in the six daily papers of the city — HAVE YOU NOTICED THE NEW MONEY? The effect was electrical. The whole city, from newsboys to bankers, got the idea, and none were offended at the way in which it had been told to them. This strategy, as it may fairly be called, shows what may be done, and done for very little cost, if only

a BETTER WAY of conveying the idea can be invented.

The advertisements of the future will not be so monotonous. There is no good reason why they should be. There is no reason why an advertiser should perpetually tootle on two or three notes, as though he were playing the bagpipes. There is no reason why shop-talk must be the official language of the advertising agencies.

The business world is sparkling with romance and adventure. There is nothing wonderful in the fairy-tales of Arabia that cannot be equalled in any department store. Talk about a camel going through the eye of a needle! Even if it could, that would be no more wonderful than the miracle of sending a whole grand opera through the POINT of a needle. Hans Christian Andersen made several generations laugh at the imaginary talk of a little tin soldier; but how much more wonderful is the little tin disk in your telephone, which can really talk—which can talk all languages—and when you use it for an ear, can hear another voice that is fifteen hundred miles away.

The field of advertising is as comprehensive as the field of human nature. There is scarcely any limit to the raw materials of advertising, and the sellers of the future will take advantage of this. Already

the playwrights and novelists and short-story writers have discovered these raw materials, but the writers of advertisements have not. They have stood dumb and indifferent while mere entertainers filched away the choicest facts. This abnormal condition of things will not probably continue, and we will not always be compelled to admit that there is no advertisement of automobiles that is as interesting as the Williamson novels, no advertisement of lumber as powerful as the stories of Stewart Edward White, and no advertisement of a piano as gripping as Belasco's "Music Master."

When Wilhelm Ostwald, the most eminent of German chemists, paid a visit to the United States several years ago, I asked him what was his attitude towards the future of chemistry. He replied, "My attitude is just this—if I should hear to-morrow morning that some chemist has created a living thing, I will not be surprised." It was a noble answer, but not too noble to apply also to the future of the advertising profession.

Here, too, there will be great inventions and discoveries. We may not be able to create life, or to make two blades of grass grow where one grew before; but we can revivify dead industries and make one dollar do what two did before. No matter how great the advertising problems of the future may be,

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no matter if they call for the pen of a Kipling, the heart of a Dickens, and the brain of a Harriman, somebody, somewhere, will rise to meet them. And when they are met, none of us will be surprised.

CHAPTER ELEVEN

PUBLIC OPINION

WHEN public opinion is friendly, a corporation travels on an easy down-grade towards success. When it is indifferent, it travels on a level road, neither helped nor hindered. And when it is hostile, it travels uphill, with great waste of power and many accidents.

There you have in a paragraph the correct theory as to the relation between the corporation and public opinion. There were several corporations — Standard Oil and American Tobacco, for instance — that had a different theory. They came to believe that public opinion was the mere blowing of the wind among the leaves, and they ignored it. Result — the road that they travelled became so steep and rocky that they had to stop and break up their load into little pieces.

However it may be in other countries, we have learned in the United States, at great cost to our prosperity, that no corporation can survive the hostility of the public. No matter if a corporation deals fairly with its employees. No matter if it

makes honest goods. No matter if it sells at a low price. No matter if it has opened up the markets of the world to American goods. No matter if it has enriched this country with millions of foreign gold and hundreds of millions. All this, as we have seen, counts for nothing. If the average man and woman and newspaper and magazine don't like that corporation, down it goes, as though it were a nuisance and a crime.

THE FIRST DUTY OF A CORPORATION IS TO SECURE THE GOODWILL OF THE PUBLIC. If this is not done, nothing else can be done properly or efficiently.

Before an article is offered for sale — before any sales campaign is begun, these questions must be definitely answered:

- (1) What does the public think and feel concerning this company?
- (2) Are there any old grudges?
- (3) Are there any wrong impressions on the mind of the public?
- (4) What is being said about this company by its enemies and its competitors?

These questions cannot be answered by the officials of the company. They cannot be answered by the directors, nor by any old-time employee of the company. They can only be answered by someone

who has the OUTSIDE POINT OF VIEW. The man who ought to have the courage and the information to answer them is the advertising manager. It is he who speaks to the public, and it is he who ought to keep in touch with public opinion.

Such is the armor of self-conceit that few people are ever conscious of being disliked by the public. Most are buttressed about by their friends, their families, their employees. They may even flatter themselves that they are attacked because they are great — because they are shining marks. They regard ill-will complacently, as the tribute that Envy pays to Fame.

A corporation may be hated so violently that its name has become an epithet to blaspheme with, yet its officials may be smugly ambling along to an inevitable smash-up, wholly unconscious of danger. Sometimes this hatred is well founded and sometimes it is based upon a medley of slanders and stupidities, thrown together by the competitors of the company. But no matter what the truth may be, the very first purpose of an American corporation must be to live on good terms with the American public.

The next point to consider, in planning a sales campaign, is this — What part of the public do you wish to reach? Very few articles can be offered to EVERYBODY.

If the article is for men only, or for women only, the public is cut in two. If it is a luxury, there are fully 25,000,000 people who cannot afford it. For most articles our general public of 90,000,000 whittles down to a BUYING public of perhaps 5,000,000 families.

Half the public are always women; and at least three-fourths of the BUYING public are WOMEN. How few sales managers realize this! According to an investigation recently made by the University of Wisconsin, NINE THOUSAND MILLION DOLLARS was spent by women last year for food, shelter, and clothing.

Also, there are 9,000,000 negroes. Ten per cent of the American public is black. There are 60,000,000 people who live outside of towns and cities. There are 2,000,000 house-servants, and 3,000,000 people who live by mining, and 5,000,000 people who live by iron and steel.

There are 2,000,000 Jews in the composition of the American public, 3,000,000 Scandinavians, 3,000,000 Canadians, and 12,000,000 who are either German or of German descent. All these must be kept in mind when a corporation speaks to the public through the pages of a national magazine.

Then, when you are sure that you have conciliated the public, and when you have picked out your pos-

sible customers, you are confronted with the third problem, which very few corporations ever successfully solve — the problem of making these people interested in you and in the goods that you have to sell.

Have you ever stopped to think how few advertisements you can remember? If, therefore, you cannot remember the advertisements of other people, how can you expect them to remember yours?

The fact is that the public is absorbed in its own affairs. Every man has troubles of his own. The pedler with a basket is hoping to have a push-cart. The push-cart man is hoping to have a little store. The storekeeper is hoping to have a clerk. And so it goes, up to the President of the United States, who is hoping to have a second term.

The public cares little or nothing for you or your goods. Ten to one it has never had one serious thought about you. It has no reason to believe that you are really trying to render ~~it~~ a service. It has been fooled ten thousand times. It is suspicious and indifferent and busy.

Whoever would make the public pay attention must talk the language of the public. He must talk from the public's point of view. If he can do no more than roar his own praises through a megaphone, then the public will regard him as nothing

but a noise. No matter if he takes full pages, or double pages, to tell what a grand man he is, if he can only talk about himself, he is soon set down as a common bore, and sometimes as a nuisance.

Cater — cater — cater! That is the secret of success. No corporation can do what it likes or how it likes. No matter how sublime and majestic it may feel, it must be sociable and polite. The bigger it is, the more good manners it must have. It must defer and beg pardon and smile.

Carnegie, who was the greatest of salesmen, learned this fact early in his career. That is why he is the only man in the world who has three hundred millions and popularity. He catered to his customers even in the smallest details. For instance, when he wanted to capture the trade of Japan, he picked out one of his handsomest salesmen. He had this salesman placed on the staff of the Governor of Pennsylvania, with the rank of Colonel. This move gave the salesman a right to a title and a uniform, and he went out to Japan in a blaze of military glory. Result — the steel rails for the Japanese railways were made in Pittsburgh.

Why have the Germans captured a large share of foreign trade from Great Britain? Because the Germans have learned to cater. The British had been selling needles to the Brazilians, wrapped in black

paper. The German needle-makers looked into the matter, found out that the Brazilians have a strong dislike of black paper or black cloth. They put up needles in bright red paper and at once got the trade of three million Brazilian homes. That was catering.

A German shoe-manufacturer heard that the people of Trinidad have broad flat feet, so that no British shoes could be worn with comfort. He sent an expert to take measurements, made a special Trinidad shoe, and became the official shoe-maker of the island. That was catering.

Another wide-awake German, who made cotton goods, found out that several million British handkerchiefs — red handkerchiefs — were being sold every year to the women of Russia. Also, he found out that the Russian women preferred square handkerchiefs, and that the British factories persisted in making them oblong. Happy thought — he made several tons of square handkerchiefs and easily swept aside his British competitors. That was catering.

Give the people what they want and they will pay well for it — that is a rule that works in all manner of trades and professions. The selling price of an article is not decided by its manufacturing cost, as most manufacturers believe. It is decided by public opinion. Suppose a man made an auto-

mobile out of concrete; suppose it cost him fifty dollars and he offered it for sale at fifty-one. Nobody would buy it, because nobody wants a concrete automobile.

There are some articles, such as aeroplanes, which are being sold to-day at an absurdly high price, because of the interest of the public; and there are others — a great many others that are being sold at absurdly cheap prices, because the public has never paid any attention to them. A little Gillette razor is sold for the same price as 360 pounds of steel rail. One high-grade Victrola costs the price of forty barrels of flour. One typewriter would swap for a whole wagonload of tinware. One fluffy hat, in the millinery store, will easily bring more money than fifty pairs of socks.

It is a curious but universal fact in human nature that the same man who readily pays a thousand dollars for a surgical operation, two thousand for an automobile, three thousand for a diamond brooch, and five thousand for a little help from his lawyer, will at the same time strongly object if he is asked to pay ten cents a pound for sugar or two cents a pound for potatoes.

The public, in fact, is very much like the SOIL. If you neglect it, you will get poor crops; but if you pay attention to what it needs, if you fertilize it

with courtesy and fair play, you will get paid for your trouble a hundred-fold.

See what has been done by scientific agriculture. On a single acre in South Carolina, one man has grown 228 bushels of corn. On another acre in Wyoming, 1000 bushels of potatoes have been dug. The Great Desert is being made to produce record-breaking crops. The very nature of trees and shrubs is being transformed by the witchery of Burbankism. Bees have been persuaded to make twice as much honey, by being supplied with ready-made combs. Ten blades of grass are being grown where one grew before, and the age-long dreams of farmers are coming true, by the use of scientific methods of agriculture.

All these miracles will be duplicated, some day, by SCIENTIFIC PUBLICULTURE. We will have a new sort of scientist — salesmen and advertising men — who will be able to influence the public mind, just as a chemist influences the compounds of his laboratory, or as a New farmer influences the soil of his farm.

These men will know the mass of the people and be known by them. They will be respected and trusted. They will be called upon to shape legislation and to suggest treaties and reciprocities. They will be employed to help the Presidents of

universities as well as the Managers of corporations. They may even go so far as to reconstruct our whole system of education, so as to base it upon a study of the human race itself.

These architects of salesmanship will create new standards of commercial conduct. They will abolish the mere talk and trickery of advertising and develop the selling of goods into a profession as highly honored as that of law. They will teach States and countries to advertise, and they will create advertisements that will be as important as the brief of a great lawyer or the report of a Federal Commission. They will be publicists of a new species, too busy for public office and too responsible for the play-acting of politics.

All this may seem, to people of low ideals, a voyage in dreamland; but it is not. It is the forecasting of what is certain to take place — of what is now beginning to take place. I am stating what I know to be true when I say that there are salesmen and advertising men now at work who are consciously building up their profession on the broadest and highest lines; and who have already learned to use, in a very practical way, the methods of science and the facts of sociology.

CHAPTER TWELVE

THE PROFESSIONAL OUTSIDER

MOST business men live too close to their work. They never see how it looks from the outside. They never see it as a whole. Day by day they have grown up with it, until now they know only its details. They don't know its general appearance or how it compares with other businesses.

The fact is that we are usually blind to the things we see every day. Many a father has been blind to the peculiar genius of his own children. Many a mother, even, has not really understood her own daughter; and the first real appreciation that the daughter received has come from some sympathetic outsider.

Now, the ancient idea was that every business had to have a wall around it. No one could enter a business until he had served seven years as an apprentice; and he was not supposed to become skilled until the latter end of his life. It was the custom in Egypt to compel every son to continue his father's business, so that jobs went by birth instead of by

fitness. But this ancient idea did not work. It held the world fast in a rut. There was no progress and no invention until these foolish trade walls were thrown down. Modern progress began when the insiders first had a chance to get out, and when the outsiders had a right to get in.

THE OUTSIDE POINT OF VIEW. Here you have the secret of many a great American success. Our national tendency to throw every door open to everybody has done more for our prosperity than any of us realize. It has cross-fertilized our industries. It has abolished hundreds of the ancient stupidities that had descended from father to son for centuries. And it helped to make us what we are — the most inventive and adaptable nation in the world.

Look into the history of your own business and see if this is not true — that every radical and far-reaching improvement came into it from the outside. Just as most inventions for women have been made by men who were, temporarily, doing women's work, so in most industries the sweeping changes have been introduced by men who had not been trained in the old-fashioned ways. It is invariably the newcomer who looks, wonders, experiments, and invents; and it is invariably the old-timer who makes the

most opposition, at first, to the adoption of the new ideas.

Pasteur, for instance, was not a doctor. He revolutionized the medical profession. He put the science of preventing disease upon a new basis. He was one of the few great originating thinkers of whom all doctors boast; and many of them, no doubt, will be surprised to learn that Pasteur was never a doctor. He was an outsider.

Morse, who gave us the telegraph; Field, who gave us the cable, and Bell, who gave us the telephone, were all outsiders. Not one was an electrician. Not one had been through any sort of apprenticeship or training in any electrical profession. Morse was a portrait painter. Field was a merchant. Bell was a professor of elocution.

Bessemer, who helped to start a revolution in the art of steel-making, was not a steel-maker. He was a man who possessed a natural genius for invention, and who went about scattering his brilliant suggestions in all directions.

Neither Carnegie, who was for twenty years the world's greatest steel-maker, nor Judge Gary, who succeeded him, had any practical experience in any sort of steel-mill or blast furnace. Both were outsiders. Carnegie, when he launched into steel, was a railway official, and Gary was a lawyer.

McCormick, who invented the reaper, was not a machinist. He worked out the correct principles for his machine without ever having seen a factory or a foundry. To all the manufacturers of his day, he was an outsider — a mere farmer who had no right to an opinion on mechanics.

Harriman, the first of railroad organizers, was not a railroad man. He was a Wall Street broker. Allis, the founder of the Allis-Chalmers plant, was a bookkeeper, not a machinist. Eastman, creator of kodaks, was a bank clerk. Porter, improver of engines, was a lawyer. Fulton, pioneer of steam-boating, was an artist. Whitney, inventor of the cotton-gin, was a law-student.

In the history of all progressive countries, we can notice the constant appearance of the outsider. Was not Cartwright a preacher, Caxton a merchant, and Herschel a musician? Were not Cromwell, Napoleon, and Garibaldi — men who changed the map of Europe — a trio of outsiders? Even John Calvin, the law-maker of the Reformation, was not an ordained priest; and Columbus, the greatest of sailors, was trained to be a comber of wool.

No matter in what line of activity you look, you will find this to be the almost invariable law — **SMALL IMPROVEMENTS COME FROM WITHIN; GREAT IMPROVEMENTS COME FROM WITHOUT.**

The man who has been in one business all his life has become swamped with details. He has learned to take for granted all the main facts that concern him, and he is invariably trying to make the best of adverse conditions, instead of trying to change the conditions.

One overwhelming proof of this law is the fact that both Carnegie and Rockefeller, the two richest Americans, made a life-habit of managing their affairs from the outside. Carnegie was seldom in Pittsburgh and Rockefeller was seldom in the oil regions. Both escaped the danger of details. They did not allow themselves to be worried by small matters. They refused to be local. They stood outside of their own organizations and considered them always from a national point of view.

To expect every manager to have the genius of a Carnegie or a Rockefeller is, of course, unfair to the managers. Moreover, most managers are expected to spend nine-tenths of their time on the spot. Their Boards of Directors compel them to be local and departmental. They are forced, often against their wishes and their instincts, to view their own duties constantly from the inside.

To help such managers there has come in recent years the PROFESSIONAL OUTSIDER, who is sometimes an engineer, sometimes an advertising expert,

and sometimes a nondescript genius, of the Benjamin Franklin type, who has a natural faculty for making rough places smooth and crooked places straight. Taking them altogether, these professional outsiders are at the present time a motley crew. Some have real experience and many great achievements to their credit. Others have over-capitalized a few small exploits. And a few are mere adventurers and interlopers, with no assets except bluff and impertinence.

This professional outsider, when he is of the highest rank, is a new sort of a man with a new sort of knowledge. As yet he has no acknowledged status in the business world. His only diploma is his record. His only credentials are what his clients say of him. But his work is often of the very highest value. He has put new industries on their feet and saved others from heavy losses. He has transplanted methods from one business into another. He has created new policies, both in selling and manufacturing. He has put corporations in touch with the public. And he has in many instances created new standards of efficiency, by which an entire trade has been lifted to a higher level.

One by one, both sales managers and manufacturers are being converted to the theory of the professional outsider. They do not think to-day, as

most of them did formerly, that their one particular business is the most unique thing in the world. They are not so apt to say, "My business is so peculiar that no one can understand it in less than three generations." They are beginning to see that THE REALLY UNIQUE POINTS IN A BUSINESS ARE VERY FEW, and the common things are very many.

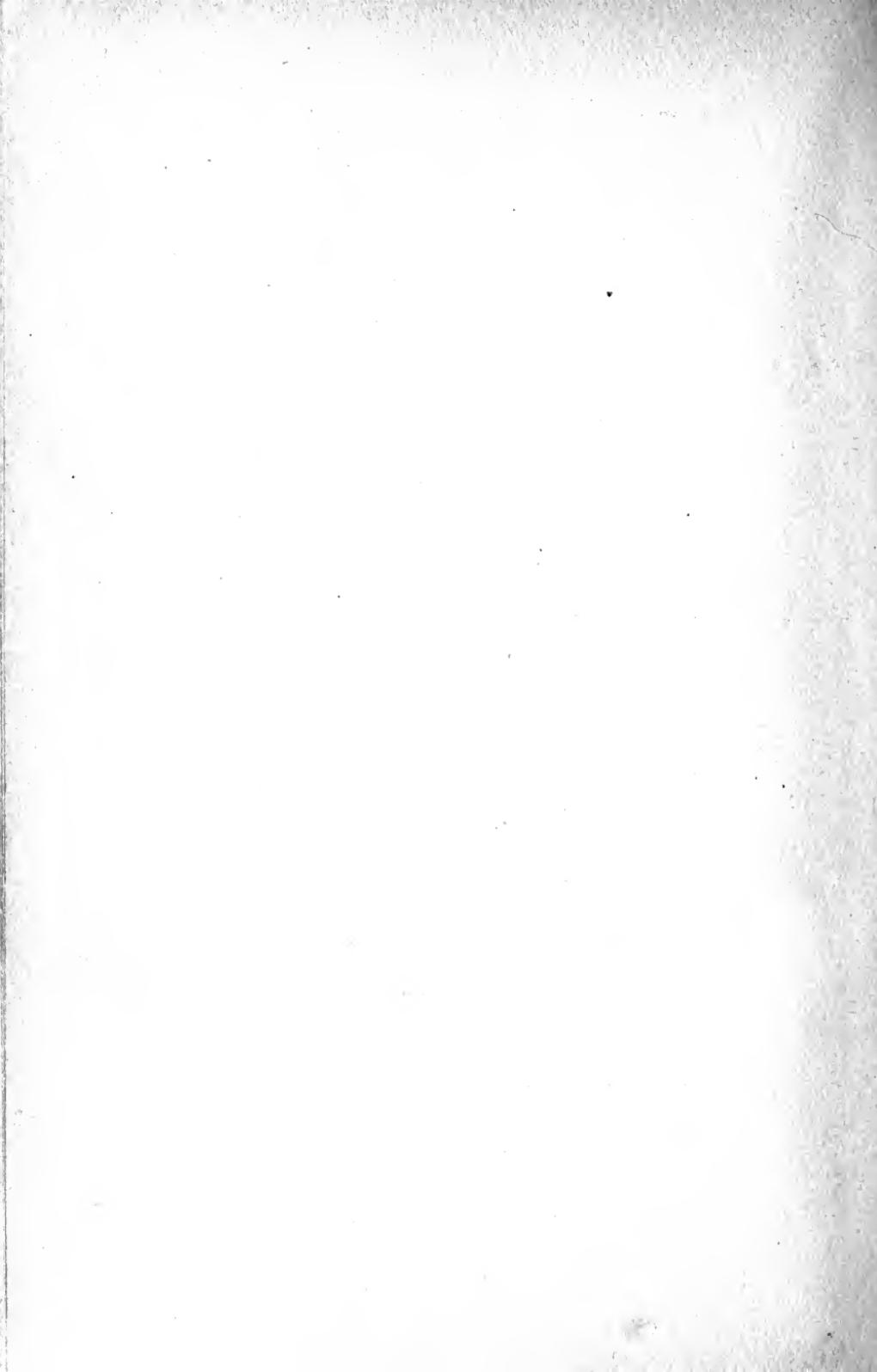
One Chicago manufacturer was won over recently in a somewhat brisk manner. He was travelling to New York and had begun to express his very positive opinions to his seat-mate, regarding "business doctors and efficiency fellows, who pretend to teach a man his own business." The seat-mate listened quietly for half an hour or longer, and then said, "Your views on this question happen to be especially interesting to me, as I am an 'efficiency fellow' myself. Now, suppose we make a test right here and now. You tell me what your business is, and I'll wager that in ten minutes I can tell you something about it that you do not know and which will be very profitable to you. Whoever loses will pay for our dinners this evening."

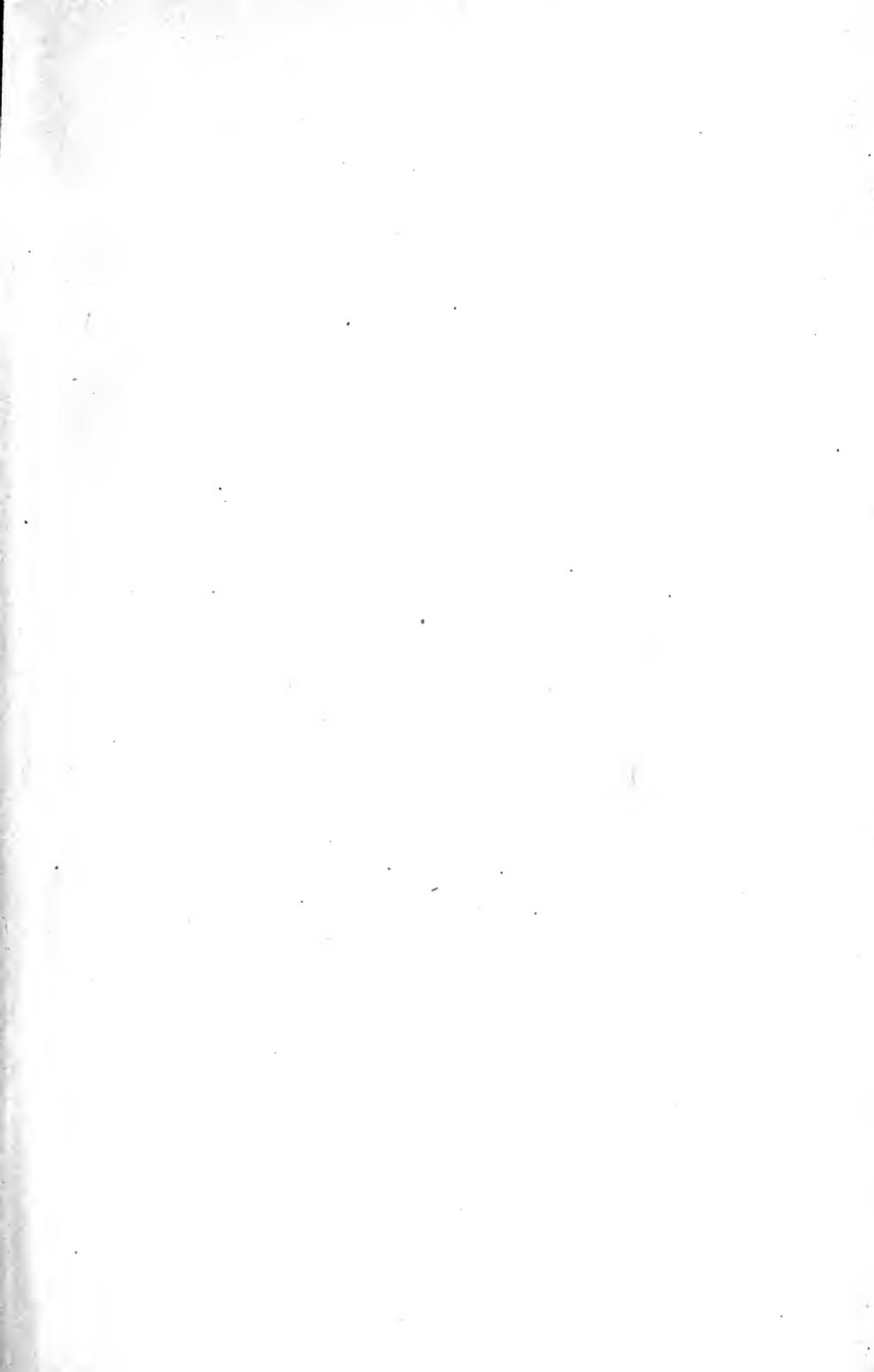
The manufacturer agreed. "I make go-carts," he said. "I made thirty thousand of them last year."

The efficiency man reflected for four or five minutes. Then he said, "Well, I dare say that you have never stopped to think that all your

go-carts are bought by women, not by men. I dare say you have never once thought of asking any woman, even your wife, how a go-cart ought to be made. I dare say you make a go-cart without a pocket, and with no place for a milk-bottle or a napkin. I dare say that there is nothing on the front of the go-cart for the baby to look at. I dare say that many women object to the way in which the go-cart is folded, as not one woman in a hundred has a mechanical mind. I dare say that your business is masculinized from start to finish. Very likely your head salesman, and even your advertising writer, are unmarried, babyless men. And yet you wonder why your customers cause you so much trouble."

The manufacturer gasped in open-mouthed wonder for a moment and then surrendered. "Come along into the dining-car," he said, "and we'll talk it over. If that is what you fellows call the outside point of view, it has got fortune-telling beat to a frazzle."





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